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THE BABBLER.

He Talks About You and the Things You Say and Do, in a Purely Personal Way.

BY MORRIS JONES.

The Babblor walked in the office yesterday covered with dirt. I looked up at him with a glance of inquiry, indicating at the same time the soiled condition of his clothing. He grinned broadly and sat down.

"Piping the rags?" he asked.

"Yes," I replied. "I was wondering what on earth you have been doing to accumulate so much grime."

"That isn't grime," he answered, "that's just dirt—dirt—and what's more, there's a lot more where that came from."

"Come on, come on," I exclaimed impatiently, "what's the big idea—what have you been doing? Been sleeping on a dirt pile?"

"Nope," he replied cheerfully enough, "only standing around watching them shoving another theatre up against the sky-line."

"Another theatre? Where?"

"Oh, up the boulevard a-piece. And say," he continued, "did it ever strike you that there is a sort of mania stalking abroad—a mania that makes men build theatres when there are already a couple of dozen too many to make it a paying proposition?"

"I don't know that I should call it a mania," I replied. "Put at that they certainly are the busy little bees when it comes down to a question of theatres."

"Busy bees isn't the dope, kid. It is just naturally bughouse stuff. It must be worked out something after this fashion. Two men with a bundle of kale wrapped up in oilcloth, feel the money is burning a hole in their jeans. So when they come to a spot where there isn't anything new being erected, they stop in amazement, look at each other, and the same thought flashes through both their brains at the same instant."

"And that thought is?"

"The big think thing is this—just this—and nothing more. Why should this perfectly good front be left unoccupied, when they are sticking up a new hotel on one side of it, a nineteen story garage on the other, and a factory for the manufacture of glass fingerboards in the rear? So having asked each other this mental question, they immediately rush madly off to the office of the agent for the property and ask him if there is enough of it for a theatre."

"But why a theatre?"

"Ah, that's the secret—that's what makes it difficult. You see, there's liable to be a profit in building some other sort of a hut on the site, so, being real business men, just chucked full to the gills with that 'acumen' thing, they decide they must build them a theatre to provide another halfway house for the drama."

"And what happens after they have their minds made up on the theatre thing?"

"They learn after close and sincere questioning that the agent is of opinion that the site will accommodate a moderate sized theatre. If they get a certain architect, whose specialty is building homes of dramatic art in spaces originally designed to accommodate a three by nine feet hat store. So they hie them to the jolly architect."

"And what does he do for them?" I asked.

"The clever arranger of angles and elevations receives them cordially in a Wilton-floored office, furnished with solid mahogany desks, bought with the commissions on other theatre jobs, and intimates that the two men who have the roll, may approach and make obeisance. This they do."

"Doesn't the architect put them wise that there is no need for a theatre on that block?"

"The business of a first class, simon pure, general manager of a ruler and a blue print is not to discourage investing talent. He assumes one of those finger-together attitudes, and glances keenly at his callers from under his beetling and bushy brows, assuring them both technically and as a friend indeed, that they are a couple of far-sighted young men to have picked out that spot, and that he is only too willing, nay, anxious, to sacrifice the job he has landed to draw up lines for a new department store, to be finished in three weeks, to put in his time in preparing a set of deft and witty little plans, representing the ideal Temple of Theseus."

"And then what happens?"

"The two capitalists see the sense of his argument based on a two per cent. basis, and give him the order to go ahead, and forth, having first gotten a strange grip on the property."

"The Monarch of the Compass and Draughting Board gets to work, and in two and a half days, less an hour, they walk around and find their new theatre, in the style of Louis the Quince, ready for the installation of the picture machine and the plush drop. Thus our new and increasing theatres spring into pristine glory and established fact."

"Now that the theatre is up, what do the owners do?" I inquired, inwardly amused at the far-fetched recital of my friend.

"Oh, that is a mere bagatelle. All they have to do after the house is completed is to go to it and earn some money, so they look about and learn that the only style of dramatic entertainment the stage will accommodate is a Populution Bazaar, working in one."

"It is then also found that ten feet all the sides and rear of the theatre have been grabbed off for a free alley, as designated by the Code, and that the space they had intended putting three hundred people in is devoted solely and exclusively to the circulation of germ-laden and non-dividend paying atmosphere."

"In other words," I suggested, "what you mean to convey, is that the theatre is not big enough to produce pieces in, and the capacity is not large enough to accommodate sufficient people to insure sufficient revenue to pay the interest on the first mortgage they had plastered all over the place?"

"Yes, and no. It is found also that now they have a theatre on their hands, they can't get any shows to play in it, because the

Benevolent Order of Illiterate Dramatists cannot fill their fountain-pens fast or often enough to permit of writing the necessary number of masterpieces to grace its boards."

"What do they do with the house then?"

"They then hire a press agent, whose sole duty is to circulate roseate stories in the public prints and thereby induce some other sucker, who has just come to town from Coldale, that the Diana, the same being the name of the house, is just the proposition he has been looking for, and that the neighborhood is just wild for a first class picture house, with re-fined vaudeville as the main attraction."

"And if they succeed in disposing of the house to the other fellow?"

"Oh, the other fellow being a very discrim-

cide in solemn conclave that the house is a bunk, and turn it into an Equestrienne Academy, where one may gallop around the tank bark for a dollar an hour, and the only wear and tear is on the horses' hoofs. It makes money in this line, because the average citizen usually walks and takes riding lessons in order to be able to dodge automobiles with greater facility. The members of the syndicate wax wealthy and write learned papers on the 'Growing Evil of Over-Construction in Theatres.'"

"But certainly a growing population needs more theatres than ten years ago?"

"Oh, I don't know. Ten years ago they didn't have to brace the sides of the theatres, then standing to accommodate the mighty throngs of anxious spenders."

"It is a great little game, isn't it?"

"Yes, I understand unofficially that the little whiskered gent who has a weakness for furnishing libraries in which to put books of which he has never heard, is considering buying up the excess theatres and turning them into public reading rooms. But the only difficulty about that lies in the fact that he insists upon having his name featured in the electric signs instead of cut out of stone as is now the habit."

"Well, good-bye, I'm on my way to locate a new theatre site for a couple of wealthy lumbermen from Minnesota. They've an idea they can make money out of it, and believe a house on Three Hundredth Street will pay when the neighborhood grows up and the present forest is cleared away."

COMMISSIONER ACTS ON U. B. O. CHARGES.

STRIKES OUT THIRTEEN OF THE FIFTEEN COUNTS.

The Commissioner of Licenses of New York last week took up the matter of the charges against the United Booking Office by the White Rats of America, and reduced the number of counts on which he will receive evidence from fifteen to two.

The charges which the White Rats made against the U. B. O., and which have been hanging fire for several weeks, were based on claims of the former, through their attorney, Dennis F. O'Brien, that the agency law passed by the last Legislature had been violated by the U. B. O.

One of the two counts left, on which the Commissioner will act, alleges that the United Booking Office endeavored to induce performers to leave their places of employment. The other charges that they had not on file the financial statements showing the responsibility of managers. The hearing has been set for Jan. 4.

Mr. Goodman, attorney for the U. B. O., was seen in this matter, and was very emphatic in his claim that the United Booking Office was living up to the law in every particular. In fact, every member of the United Booking Office has given every point of this law careful consideration, and in order that there might not be an opportunity of criticism, has been very particular to strictly observe all its conditions.

CLIVETTE PLANS WORLD TOUR.

Clivette, "The Man in Black," now a headliner on the Morris time, is making arrangements for a world's tour. The organization of a company to accompany him was started this week, and offices have been engaged by him in the Crilly Building, Chicago.

According to present plans, a tour of two or three months will be made in the Western part of the country, taking the organization either to Seattle or Vancouver, where they will embark for New Zealand. From there time has been reserved in Australia, Manila, North China, Java and India.

The tour, according to present plans, will consume about two years, and Clivette will be accompanied by Mme. Clivette, "The Velled Prophetess," and a good supporting company.

AERIAL SHAWNS HAVE ARRIVED.

The Aerial Shawns arrived on the steamship Hyndam, from Paris, reaching New York on Dec. 28. They are imported by the American Impresario, Richard Pitrot, and will open after next week on the Pantages' circuit, with the William Morris circuit to follow. Their American manager, Mr. Pitrot, has made arrangements and the Shawns will play next Summer with a circus, and next Fall they will return to Europe, their time being completely filled.

IN STAGE MAKE-UP, ACTOR IS MISSING.

A communication from Paterson, N. J., under date of Dec. 29, states that Charles A. Bonston, an actor, in stage make-up, is mysteriously missing. He is a member of a stock company playing at the Paterson Opera House. On Monday, 26, he appeared at the theatre just before the matinee, and after discarding his street clothes and putting on his make-up he disappeared and has not been heard from since.

AMERICAN GIRL BORN IN LONDON.

Richard Pitrot, the impresario, has received a long news cable from Fred W. McClellan, the general manager of Luna Park, Coney Island, N. Y. Mr. McClellan is at present in London with his wife, and he has informed Mr. Pitrot by cable that his wife received on the 27th of December the present of a beautiful girl. Both are in good health, and the new McClellan Trio are very happy.

B. AND O. MOVES UPTOWN OFFICE.

The Baltimore and Ohio uptown ticket office has been moved to 1490 Broadway, on the corner of Forty-third Street, New York, with City Passenger Agent A. J. Smith, in charge.

"THE FOLLIES OF THE YEAR."

This is the title of a new attraction, which will be presented on tour by the Metropolitan Amusement Co., with special scenery, special paper, and richly costumed.

BETH TATE.

Beth Tate, the winsome miss, is the latest product of California to make a hit with the Eastern vaudevillians. She seems to have an abundance of the four essentials that go to make up a successful headliner. A glance at her picture quickly conveys the presence of magnetism, youth, form and a world of animation. She is under the direction of that fast growing firm of Sullivan & Edelman, and it was due to the fact that Joe Sullivan happened to see Miss Tate in Frisco when strolling with the Pacific Coast Stock Co., that this little lady was induced to make the trip to take a chance with vaudeville. Immediately after her first showing at the Olympia Theatre in New York she was besieged with offers from various Broadway shows, but a shower of letters from Ted Snyder, Bill Dillon, Irving Berlin, the House of Witmark soon convinced her that their anxiety to have her sing their songs was the best indication of her future success in vaudeville. From the reports thus far from the Bennett houses she is a pronounced hit, and she is now booked to play Hammett's Victoria, New York, within a few weeks, and it is predicted that she will create some talk, and will show a new style of work filled with life, merriment and grace, and a certain demureness which will draw the audiences almost to the very lips of this breezy, refreshing embodiment of youthful mirth and talent.



BETH TATE

GRAHAM BROWNE FOR NEW THEATRE.

Graham Browne has been engaged for the role of Captain Rawdon Crawley, in "Vanity Fair," to be acted at the New Theatre, New York, Jan. 7, by Marie Tempest's company. Besides Miss Tempest and Mr. Browne, the entire cast will be made up of members of the regular repertory company. William McVey has been cast as General Tufte, and Rose Coghlan as Mrs. O'Dowd. The Mr. Wenham will be Ben Johnson, and the Miss Sedley will be Olive Wyndham.

BANDITS ROB TICKET SELLER IN TULSA, OKLA.

A dispatch from Tulsa, Okla., under date of Dec. 28, states that while Viola Allen was playing "The White Sister" at the Grand, that city, on the preceding evening, 27, masked bandits entered the lobby, thrust revolvers in the faces of the ticket sellers, and took all the receipts. The robbers got away with about \$850, the entire receipts of the night's performance.

M. L. HECKERT IN BELLEVUE.

Michael L. Heckert, who was associated for many years with Gus Hill in staging and producing plays, and was also employed by William Collier to stage "The Man from Mexico," was arrested at the City Hall, Dec. 29, and sent to Bellevue Hospital for observation.

inating and astute merchant prince from his own ballistics, decides they are giving him the moving picture steer to mislead him, and, therefore, installs a stock company, playing decayed and decadent masterpieces on which the royalty dates have expired."

"Does he make a success of it?"

"If he ever does, no one hears about it. Nine chances out of a possible million, he manages to keep his head above the watery waves for a couple of months, with his stock company, and then decides he will put in the pictures in a mad endeavor to get his coin back."

"Does he get it back?"

"The answer is: 'He does not.' He finds out, first of all, that his exits are not in conformity with section nothing of the Penal Code, his manager having neglected to take the greasy rag around the blue list route the week before, and that he is unable, therefore, to give pictures in his theatre."

"All this, in addition to the thrilling and pleasing knowledge that his aisles are all fifteen inches too narrow to bring them in conformity with the Statutes of Liberation, and therein provided for in Clause Twelve, relating to the submerging of coal barges in public thoroughfares."

"But what happens to the poor nut?"

"By this time he is used to it, so he sells out his interests to a syndicate, composed of the two fellows who first owned it, and who made their original investment out of him. Thereupon the syndicate get together and de-

"But do you mean to say there shouldn't be any new theatres built?"

"I don't mean to say anything of the kind. What I have endeavored to convey, delicately as my brusque method will permit of, is the fact that there is so little intelligence used when it comes down to a question of the necessity for theatre construction, that one no longer wonders at the increase in sanitariums and asylums."

"I understand, Babblor, that there are mighty few shows that make money in this big city, as it is."

"I think you understand right, old boy, grind out successes, and when one sees some of the pieces that are put on the boards, in a despairing endeavor to fill the existing theatres, it is easily believable that nine out of every ten draymen are busily engaged in writing the great American drama."

"So the theatre building idea, you consider, is a snare and a delusion?"

"Most certainly. The only people who make money out of them are, first the guy who sells the land, then the gink who plans the house, the contractors who do the work and furnish the materials, and the city which raises the taxation thing to the roof. Outside of that no one gets any more than the worst of it—always excepting our friends, the actors, who are permitted to rehearse for four or five new shows a season, to find their term of life is limited to a week or two—and sometimes they don't even open."

NOTABLE PLAYERS OF THE PAST AND PRESENT

No. 54

The following have already been published; back numbers can be supplied: Edwin Forrest, William Charles Macready, Charlotte Cushman, Edwin Booth, Edwin Adams, Lucille and Helen Western, John Drew Sr., John Brougham, Mrs. D. P. Bowers, William Wheatley, The Wallacks, J. W. Sr., J. W., Jr. and Henry J.; Lawrence Patrick Barrett, Julius Brutus Booth, the elder, and John Wilkes Booth; E. A. Sothern, Dion Boucicault, James H. Backett, Adelaide Ristori, Lester Wallack, Ben De Bar, James E. Murdoch, Laura Keane, John E. Owens, Henry Placide, John McCullough, Mattilda Agnes Heron, Frank Chautau, George Holland, Adelaide Neilson, William Warren, C. W. Gould, Mrs. Scott-Siddons, Wyman Marshall, Joseph Proctor, Charles Wheelright, Charles Currier, Mrs. John Drew, W. E. Sheridan, Robert H. Craig, Mrs. John Barton, Mrs. John Roxy, Charles Albert Fechter, Henry Irving, Daniel E. Bandmann, Fanny Kemble, George Frederick Cooke, Mrs. Sarah Wheatley, Adah Isaacs Menken, Barry Sullivan, E. L. Davenport, Frank Mayo, Peter Richman, Eliza Logan, John Sefton, Thomas Athorp Cooper, William R. Blake, William Evans Burton, Thomas S. Hamblin, W. B. Woods, Dan Marble, Ernesto Rossi, Anna Cora Mowatt, Mrs. Harriet Holman.

BARNEY WILLIAMS.

Barney Williams, whose name in private life was Bernard Flaherty, was born Aug. 20, 1824, in Cork, Ireland, and was brought to the United States in 1831, his family settling in New York City. His father, Michael Flaherty, opened a grocery store on Duane Street, and young Barney spent a brief period of his youth as errand boy for the *Courier and Enquirer*.

The footlight experience of Barney Williams began at the old Franklin Theatre, located at 175 Chatham Street. After having been given various names, including Drury, Adelphi, Kemp's Lyceum, and lastly the Franklin Museum, this little house was torn down about 1854 and gave way to business houses.

Barney Williams was of the auxiliary force with which William Dinwiddie re-opened the Franklin Theatre in the Autumn of 1836. The season began on Aug. 1, extended into October of the following year, and was in many respects a memorable one. It was on Oct. 13, 1836, that Julius Brutus Booth, playing Sir Giles Overreach, made his first appearance at that house; it was on June 25, 1837, that Sam, in "The Ombudsman," played the part of the "Beautiful Boy," and it was there, on Aug. 30, 1837, for the benefit of Master Charles Burke, that the late Joseph Jefferson, then a boy, assumed his first individuality on the stage, engaging in a sword combat with young Titus.

According to some writers Barney Williams played at the Franklin Theatre for three months during the season of 1839-40, and then went to Philadelphia, Pa., playing Paddy O'Rafferty and kindred characters at the Walnut Street Theatre, for which he received a salary of eight dollars per week. These statements, however, lack verification. But on July 28, 1840, at the Franklin Theatre, he played Pat Rooney, in "The Ombudsman," for the benefit of a Mr. Watson. This was the next recorded appearance of Mr. Williams was on Oct. 27, 1842, when he played Jerry Murphy, in "Bumpology," at the Chatham Theatre, then under Charles R. Thorne's management.

Barney Williams did not cling to the legitimate stage, although he never wholly forsook it. In the Spring of 1843 he was a member of what was variously called "The Virginia Minstrels" (not the originals) and "The Kentucky Minstrels," at the Chatham Theatre. The season at the Chatham terminated on June 21, and he went to Vauxhall Garden, opening June 23, and on that and subsequent dates he was playing Sam Johnson, the dandy negro, in "The Virginia Cupid," to the Rose of Dan Gardner, the clown, and Jack Buttery, in "Jack Robinson and his Monkey," which he had previously played at the Chatham when the still living John Smith and the dead "Picaninny" Coleman, and "The Great Western" (father of the sisters Helen and Lucille) were the stars. The season was then closed on Sept. 11, 1843, Barney re-appeared at the Chatham as one of the Kentucky Minstrels, and on the 18th again essayed Jerry Murphy, the Octavius Snowball at that occasion being T. O. Booth. On the following night, for their benefit, Barney did extra duty by playing Osmark, in "The Dumb Belle," and with the falling of the curtain thereon that particular band of Kentucky Minstrels dispersed, Booth going to Peale's and Barney's Museum, and Whitlock to the Bowery Amphitheatre.

Mr. Williams elung to the Chatham, and on Dec. 18 he furnished the music to which Master John Diamond danced his jig, while on the 20th when for his own benefit Diamond danced Master Champion for the announced "trial-horse" of \$500, Barney again figured in "Bumpology." Remaining there for a few weeks longer, he aided Diamond and others in negro extravaganzas, and between pieces sang comic songs. He was then called Ole Williams, as Billy Whitlock, at the Amphitheatre, was being billed as Ole Whitlock, the rage then being Ole Bull, the violinist.

On Jan. 31, 1844, for the benefit of T. G. Booth, he first appeared at Barnum's Museum, telling an Irish story and singing an Irish song. This led to his engagement there at ten dollars a week in March and April, and from there, along with the Kentucky Minstrels as re-organized at that house, he went to the Bowery Amphitheatre, when, on April 29, J. B. Russell opened it as the New Knickerbocker Theatre. It closed May 9 with his benefit, when, besides the Minstrels, performance, the bill included "Contentment vs. Riches" and "Ireland As It Is," in which he played Ragged Pat, to the O'Carrollan of the father of Gertrude Dawes, the dancer. About this period were organized the Ethiopian Operatic Brothers and Sisters, who as late as July, 1845, were playing at the Vauxhall Garden and Elysian Fields, Hoboken. They had as early as Dec. 11, 1844, played at the Brooklyn Institute, and subsequently appeared at Franklin Hall (formerly the Franklin Theatre), at Northern Hall, in Bleecker Street, and at the Apollo Saloon, East side of Broadway, near Canal Street. From time to time this band was made up of selections from the several Kentucky and Virginia Minstrels or Serenaders, the Ohio Minstrels, the Sable Harmonists, the Ethiopian Serenaders, the Ethiopian Harmonists, the Pandemonium Minstrels (Bowery Amphitheatre, 1844), etc., and the performers at various periods were the following: Pauline, Annetta, Rosina Gascon, and Miss Emmett, and Messrs. Dan Gardner, J. Meyers, Richard and Charley White, Dan Emmett, Hallett, Sam Johnson, S. Cole, Billy Whitlock and Jerry Bryant. Occasionally Barney Williams was with them, but was oftener and more prominently seen in white face than black.

On Jan. 3, 1845, he first appeared at the Park Theatre, telling an Irish story, for the benefit of Miss Cohen, the dancer, and on March 5 the following, for the benefit of W. A. Delavan, of circus renown, he re-appeared there, relating "A Tale of the Irish Story." Meanwhile, in February, he with another reconstructed troupe of the Virginia Minstrels played an engagement at the Bowery Amphitheatre, under John Tryon, whose season closed on March 3, with Barney's benefit. It

is to be added that he was for a while director of amusements at this house. When, on May 5, 1845, Tryon re-opened it as the Bowery Theatre (the old Bowery then being in ruins), young Williams was in the staff, and on May 12-13, he played O'Rafferty, in "Born to Good Luck," on the 16th, Terry O'Rourke, in "The Irish Tutor," and on the 17th, Jerry Murphy once more, John Nicklason then succeeding him as Irish comedian, though on the 28th, for Nicklason's benefit, he performed Larry Madigan, in "A Tale of Munster." Then, on June 30, he opened at Vauxhall Garden as "the celebrated Irish comedian."

In June and July the Brothers and Sisters were at the Vauxhall Garden, Charles W. Le, Jerry Bryant, and Dan Gardner being of the number; and on July 29, Barney succeeded Peter De La Rue, mimic, as manager of Vauxhall, and Dan Gardner was appointed stage manager. Leaving the vicinity of the old hayscales, Barney took his troupe, minus Jerry Bryant, to Castle Garden on Sept. 8, and on the 20th of that month he withdrew from them, ceasing to be a "Brother," preparatory to entering upon a starring career. On Dec. 16, 1845, he made his first appearance in Baltimore, at the Museum, in "Bumpology," and "The Irish Tutor," to a \$46.50 house, his benefit realizing only \$55.87. The figures are modest, but actors older and of a more extended fame, had done but little better at this little house. From there he went to Washington, Cincinnati, Louisville, St. Louis, Little Rock, Natchez, and possibly New Orleans, returning in time to "star" in April at the Chatham Theatre, where, for his benefit, on April 28, he played Corporal Disky, in "The Rebel Chief," and produced Harry Grattan Plunkett's (then a mere sketch) "Fairy Circle, or Corney O'Carroll's Dream." On June 7, he joined the Ethiopian Minstrels, as an Irish vocalist, at the Coliseum afterwards the original Miller's Assembly Rooms, though not the famous ones of a later date. When William Freer, on June 22, re-opened the Richmond Hill as the Greenwich Street Theatre, Barney was of the company. But ruin claimed all seasons at its old site, Greenwich Street, and on Sept. 3, 4, 5, Barney was singing Irish at Castle Garden, with the Ethiopian Minstrels again.

At this time Williams bid farewell forever to the legitimate stage, but he did not always claim that he had organized a third traveling troupe, said to be the first in this vicinity having five performers, viz.: Himself as Tambo, Bobby Williams with banjo, Gilbert Pele, his bones, Robert Hoffman, with violin, and Daniels with jaw-bone, Dick Slater, the jig dancer, joining them at Hudson, N. Y.

On Sept. 28, 1846, Williams began another engagement at the Chatham Theatre, closing Oct. 6 in Larry O'Gig, in "The Robber's Wife," O'Rafferty, in "Born to Good Luck," and Ragged Pat, in "Ireland As It Is." The engagement was a conspicuous success, and Barney, always grateful, on Oct. 8 published a card thanking the management and the company for the manner in which they had severally placed his pieces upon the stage and acted them. Proceeding at once to Philadelphia, he drew large and fashionable audiences at Peale's Museum, and thence went to Cincinnati, Louisville, and New Orleans, closing in the last mentioned city at the American, on Jan. 9, 1847, and being succeeded by Julius Brutus Booth. After increasing his popularity on the return trip, he reached New York in July, and an accident occurred on the locality in which, many years afterwards, he laid out Kathleen Villa, his country seat. On that date he gave the first entertainment probable known to what is now South Brooklyn. It was a musical melange, was given at Hamilton House, Fort Hamilton, L. I., and he had the assistance of Frank S. Chautau, who rendered his imitations of actors, and of George Bristow and H. Marks, instrumentalists.

On Sept. 13 Williams started Westward again on a tour comprehending Albany, Rochester, Buffalo, New York, Pittsburgh, Cincinnati and New Orleans, in the order given. The New York engagement was at the Chatham, beginning Nov. 1, 1847, Ben De Bar and Henrietta Vallee being "stars" there at the same time. As the pieces produced during this engagement may be accepted as a reflex of his repertory at that time, perhaps an enumeration will prove of interest. "Teddy the Tyler," Terence O'Gallagher, in "The Bashful Irishman," Jerry Murphy, in "Sprigs of Ireland" (so-called), Paddy O'Rafferty, Paddy Miles, in "Limerick Boy," Paddy Murphy, in "The Happy Man," and Sir Patrick O'Plenipo, in the Irish ambassador," with which, on Nov. 8, his engagement terminated. On the return trip he finished at Vicksburg on Jan. 1, 1848, and from the Athenaeum, Pittsburgh, he went to the Arch Street, Philadelphia, and there celebrated St. Patrick's Day with "Born to Good Luck" and "The Irish Post." From the Adelphi, Washington, in April, he returned to New York, making his first appearance at the Olympic, 444 Broadway. This was on May 12, 1848, when, for John Nicklason's benefit, he appeared as Sir Patrick O'Plenipo, a part that John Collins had for two weeks been making a feature of at the Broadway Theatre, five blocks below. The rivalry was as real as apparent, for both played the part on the same night. Barney now resumed his travels, and did not again appear at the Olympic until Jan. 26, 1849, when, for Le-tre's benefit, he essayed Mose, in "A Glance at New York," for the first and only time, and also Paddy O'Rafferty. Barney did not finish Mose, but his Paddy, in "Born to Good Luck," which came after it, made amends for the failure. On April 28, 1849, he began an engagement at the Chatham, in "Born to Good Luck."

The year 1849 was an eventful one for him, aside from his Mose fiasco. Mrs. Charles Mestayer had been widowed May 12 of that year, and it has been recorded that on Nov. 24 she was wedded to Barney Williams, the marriage taking place between the performances that the lady was required to play in at the Chatham Theatre. Old timers recall that the marriage between performances was a matter of theatrical chit-chat, but the date needs verification. Barney was still starring, and Mrs. Mestayer had begun at the Chatham on Sept. 10, 1849, as Kathleen, in "The Poor Soldier." Barney closed in Boston on Nov. 17, and on Nov. 26 opened at Burton's Arch Street Theatre, Philadelphia, and he was probably in New York during the vacant week of Nov. 19-24. But on Nov. 24 Mrs. Mestayer played but one part at the Chatham

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and that was Harriet, in "Is He Jealous?" re-appearing on the Monday following, Nov. 26, as Letty, in "In Place and Out of Place." Barney, after closing at the Arch Street, opened Dec. 3 at the Holliday Street, Baltimore, thence to Pittsburgh, and arrived in New York Jan. 13, 1850. On Saturday, Jan. 26, 1850, Mrs. Mestayer played Betsy Randolph, in "Jockey the Spartan A-lad-in," in "The Female Guard," and Diamond, in "The Female Forty Thieves." There was here a chance to wed between performances, while there was none at all on Nov. 24. Mrs. Mestayer's last appearance as such at the Chatham was on Jan. 26, and on Monday, Jan. 28, she and Barney Williams opened at the Newark (N. J.) Theatre, managed in those days by Frank Chautau. From there they went to the Adelphi, Washington, on Feb. 4, thence to Baltimore and Philadelphia, then to New York (but not playing), next to Boston and Chicago, and finally back to New York.



BARNEY WILLIAMS.

Their first appearances in New York as Mr. and Mrs. Barney Williams were respectively made as Ragged Pat and Judy O'Flaherty, in "Ireland As It Is," at the Chatham, April 29, the engagement closing May 25, and they going to Albany. The second New York theatre at which the twain appeared together was Niblo's Garden, where, on May 7, 1850, he played Dennis, in "Naval Engagements," and she sang "Independence Day," for the benefit of John Brougham. The Bowery was the third, Aug. 18 to Sept. 13, opening in "Ireland As It Is," and on Aug. 25 producing the new drama of "Shandy Maguire." The fourth was Brougham's Lyceum, where, on Sept. 11, 1851, they played for the benefit of Oliver B. Raymond. The fifth was the Broadway, June 21 to July 6, 1852, but playing July 7 for the benefit of E. A. Marshall, the manager. The sixth was Burton's Chambers Street, May 21 to June 4, 1853, during which they produced the new drama of "Uncle Pat's Cabin." They never re-appeared there, the house was leased in 1857 by Marshall Isalah Rynders in behalf of the U. S. Government.

The "Happy Pair," as they were styled, were now fairly launched upon a prosperous career professionally, and also upon a domestic life, where they closed Nov. 26. They were last in England in 1872-3, returning home on June 5, 1873, and on Jan. 26, 1874, at the Walnut Street Theatre, Philadelphia, making their re-appearance in America. Their last engagement in New York was at Booth's Theatre, beginning Dec. 18, 1875, and terminating Dec. 25. Mr. Williams' last appearance on any stage was at the Arch Street Theatre, Philadelphia, Pa., Jan. 20, 1876. Barney Williams died April 25, 1876, at his home in New York, from paralysis. For a few years prior to his death Mr. Williams had been threatened with paralysis, which had only been averted through the skill of eminent physicians. During his last European tour he was more than once in imminent danger of receiving a shock, and several physicians who attended him in France, Germany and Switzerland were unanimous in the opinion that he had better return home at once, as it was only a question of time when paralysis must ensue. During the summer of 1873, upon awakening one morning, he found that he could not open his left eye, and for some time thereafter his sight was temporarily affected. A medical examination revealed the fact that the spinal nerves at the base of the brain were much irritated. These diseases after a time in a great measure yielded to medical skill, but he had frequent relapses, and often, during his professional engagements, he was compelled to cease acting. On March 13, 1876, Mr. and Mrs. Williams were to have commenced an engagement at the Boston (Mass.) Theatre, but shortly after their arrival in the city Mr. Williams had an acute attack of pleuro-pneumonia, and at once returned home. His disease, apparently, yielded for a time to his physician's treatment, but other maladies began to appear, and his brain was so much affected that he was frequently delirious, and at such times he became so violent in his demeanor that the united strength of four men was required to control him. When these paroxysms had subsided he conversed rationally with the members of his family and his attendants. Early on the morning of April 25, he received a slight stroke of paralysis, but soon appeared to recover from its effects, and remained in the same condition in which he had been for several days previously, until about 9 o'clock, when he received a severe shock, which paralyzed his entire system, and he continued in a comatose state until his spirit winged its flight.

On the morning of the 28th, at Mr. Williams' late residence, the body lay in state, and hundreds of people viewed it. It was covered with black cloth, silver mounted and festooned with smilax. Upon the silver plate was engraved "Bernard Flaherty" with his age and the date of his death. Upon the coffin lay a large crucifix, with a silver figure of the Saviour thereon. The room was profusely decorated with flowers. The funeral took place from St. Stephen's Roman Catholic Church, in East Twenty-eighth Street, that morning at eleven o'clock. Long before that hour this spacious edifice, with the exception of those seats which had been reserved for the bereaved relatives and their immediate friends, was densely crowded. Numerous representatives of all branches of the profession, and specially appointed delegations from the Manhattan and Lotos Clubs and the Actors' Order of Friendship, of all of which the de-

NOTICE.

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as New Orleans, returning by way of Mobile, Charleston, Augusta, Savannah, Prof. Risley's Varieties, Washington, D. C., March 6, 1854. Baltimore Museum on March 20, and on April 10 began at the Howard Athenaeum, Boston. May 1 they now commanding 800 per week. May 1 to 13, 1854, the Broadway, New York; May 15 to June 10, at Walnut, Philadelphia; then back to the Broadway June 19, producing in course of their engagement "Crossing the Atlantic," also written for them, and on July 26 they were the recipients of a public testimonial. On Aug. 3 they played at Niblo's for the benefit of William A. Moore, and on the 2st they sailed for San Francisco, where they arrived Sept. 20, opening on the 25th at the Metropolitan. Their first week's receipts were \$14,250, and their second \$12,708. They visited Sacramento, Stockton and Marysville in November and December, and on Feb. 24, 1855, began again at the Metropolitan, closing on Sunday night, March 25, and sailing for the States on April 1. Their six months stay in California netted them about \$20,000, and, besides "The Female Forty Thieves," having been localized for them, they produced "Wearing of the Breeches" and "Miners on a Spree," both written for them by John S. Robb. The announced terms upon which they had gone to the Metropolitan, under Mrs. Catherine N. Sinclair's management, were \$500 a night and a benefit, and it is to be mentioned that, so early as 1853, they had offered for the offer of \$7,000 to play five months at the Marylebone, London.

Their first appearance upon their return from California was on June 25, 1855, at the Broadway, New York, which they leased for the purpose, and there, on July 24, they brought out Harry Grattan Plunkett's "Fairy Circle," amplified from the sketch it had been. Their engagement terminated on July 28, but on the 30th they played for the benefit of T. D. Rice, Albany, next; Walnut Street Theatre, Oct. 1 to 20, having courteously relinquished five of their nights to make way for Mlle. Rachel, the tragedian; Howard, same city, Oct. 22 to 27; Broadway, New York, Oct. 28 to Nov. 10, producing "The Modern Mephistopheles," also written for them by Plunkett, and in which Mrs. Williams sang the famous "My Mary Ann," and at Baltimore Museum, Nov. 12. Here a special incident had to be recalled. On Nov. 28 Henry Jarrett played them at the Baltimore Museum at 7 P. M., in "The Irish Lion," and by special train conveyed them to Washington, where they appeared in "The Happy Man," at the National Theatre. The train was en route through in fifty-four minutes, and the trip was the precursor of John Brougham and Jarrett's flight of Nov. 13, 1856, from the Bowery, New York, to the National Theatre, Philadelphia.

That Williams closed at the National, Washington, Dec. 1, 1855. The latter part of that month saw them in New Orleans, and on Jan. 7, 1856, at the St. Charles Theatre, that city, they played the popular drama of "The Fairy Circle," for the first time. They played for three weeks in New Orleans, and it was worth \$6,000 to them. From the Crescent City they proceeded to Mobile and St. Louis, and in Barney's arms, on Jan. 28, at the Battle House, Mobile, Joseph M. Field, actor, manager and author ("Straws of Fate," "Piccadilly of New Orleans," and father of Kate Field), breathed his last. After playing in Louisville, Cincinnati, and Philadelphia, on April 14, they returned to the Broadway, New York, and during the progress of that engagement produced "Widow Bodott" (by H. G. Plunkett), and "X L, or the Female Forty Thieves," re-adapted to suit the locality. They closed May 31, but during the succeeding week they played two nights in New York. Sailing from New York in the steamer Baltic, they reached Liverpool in the middle of June, and on the 30th, at the Adelphi, London, made their debut in England, he as Tim Moore, in "The Irish Lion," and she as the Yankee girl, in "The Customs of the Country," their reception being overwhelming. On July 26, at the same house, they had their first benefit in England, when "Our Gal" was given for the first time in that country. On Nov. 18, 1856, they opened at the Liverpool Theatre, where they remained in that country upwards of three years, and also appeared in Dublin, Limerick, Edinburgh, Glasgow, etc.

Their first appearance after their return home was on Oct. 17, 1859, at Niblo's Garden, New York, where they closed Nov. 26. They were last in England in 1872-3, returning home on June 5, 1873, and on Jan. 26, 1874, at the Walnut Street Theatre, Philadelphia, making their re-appearance in America. Their last engagement in New York was at Booth's Theatre, beginning Dec. 18, 1875, and terminating Dec. 25. Mr. Williams' last appearance on any stage was at the Arch Street Theatre, Philadelphia, Pa., Jan. 20, 1876. Barney Williams died April 25, 1876, at his home in New York, from paralysis. For a few years prior to his death Mr. Williams had been threatened with paralysis, which had only been averted through the skill of eminent physicians. During his last European tour he was more than once in imminent danger of receiving a shock, and several physicians who attended him in France, Germany and Switzerland were unanimous in the opinion that he had better return home at once, as it was only a question of time when paralysis must ensue. During the summer of 1873, upon awakening one morning, he found that he could not open his left eye, and for some time thereafter his sight was temporarily affected. A medical examination revealed the fact that the spinal nerves at the base of the brain were much irritated. These diseases after a time in a great measure yielded to medical skill, but he had frequent relapses, and often, during his professional engagements, he was compelled to cease acting. On March 13, 1876, Mr. and Mrs. Williams were to have commenced an engagement at the Boston (Mass.) Theatre, but shortly after their arrival in the city Mr. Williams had an acute attack of pleuro-pneumonia, and at once returned home. His disease, apparently, yielded for a time to his physician's treatment, but other maladies began to appear, and his brain was so much affected that he was frequently delirious, and at such times he became so violent in his demeanor that the united strength of four men was required to control him. When these paroxysms had subsided he conversed rationally with the members of his family and his attendants. Early on the morning of April 25, he received a slight stroke of paralysis, but soon appeared to recover from its effects, and remained in the same condition in which he had been for several days previously, until about 9 o'clock, when he received a severe shock, which paralyzed his entire system, and he continued in a comatose state until his spirit winged its flight.

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(Continued on Page 1164).

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OUR HEADLINER

Words by
RAY GORTZ

A RIOT. POSITIVELY BIGGER THAN "CUBANOLA GLIDE"

Music by
HARRY VON TILZER

I LOVE IT

GET IT WHILE IT'S HOT. PERFORMERS ARE THROWING AWAY A SURE-FIRE HIT AND A GREAT BIG APPLAUSE WINNER WITHOUT THIS SONG IN THEIR ACT. NOT A SUGGESTIVE WORD IN THIS SONG.

SPECIAL ATTRACTION

Words by
WM. DILLON

OUR FEATURE SONG FOR 1911

Music by
HARRY VON TILZER

I DON'T BELIEVE YOU

A PERFECT SONG FOR ANY KIND OF AN ACT. WE HAVE GREAT DOUBLE VERSIONS FOR BOY AND GIRL. TWO MEN OR TWO GIRLS, IN FACT, IT CAN BE ARRANGED FOR ANY KIND OF ACT. THIS SONG IS A SURE-FIRE HIT. GREAT SLIDES.

Words by
WM. DILLON

OUR LATEST SENSATION

Music by
HARRY VON TILZER

WHEN MARIOLA DO THE CUBANOLA

THE MOST SENSATIONAL OVERNIGHT HIT WE HAVE EVER HAD. THE GREATEST ITALIAN SONG EVER WRITTEN. WHEN WE SAY THAT THIS ONE IS A MUCH BETTER SONG THAN "MARIUTCH DOWN AT CONEY ISLE," YOU CAN REALIZE WHAT A GREAT SONG IT IS. IT WILL MAKE YOUR ACT. GET IT QUICK!

SPECIAL ADDED ATTRACTION

Words by
ANDREW B. STERLING

ANOTHER RIOT

Music by
HARRY VON TILZER

I'M AN HONORARY MEMBER OF THE PATSY CLUB

THIS GREAT COMEDY SONG HAS BEEN A LIFE SAVER TO MANY OF THE BIGGEST ACTS IN THE COUNTRY. YOU PROBABLY HAVE BEEN WONDERING WHO PUBLISHED IT. IT'S A BETTER SONG THAN "DON'T TAKE ME HOME," AND THAT'S GOING SOME!

Words by
WM. DILLON

ALREADY THE TALK OF THE EAST

Music by
AL. DOYLE

IT'S GOT TO BE SOMEONE I LOVE

FOR A SONG THAT HAS NOT BEEN BOOSTED OR ADVERTISED, THIS ONE HAS ATTRACTED MORE ATTENTION THAN ANY SONG WE HAVE EVER HAD. A HIT FOR EVERYONE USING IT. THE BEST FEMALE COMIC WALTZ SONG IN YEARS. BET YOU HAVE BEEN WONDERING WHO IS THE PUBLISHER OF THIS SONG, TO!

EXTRA!

HELD OVER
THE SEASON'S HIT

EXTRA!

Words by
ANDREW B. STERLING

EVERYBODY KNOWS A RED-HOT-HIT WHEN THEY SEE IT!

Music by
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NOTABLE PLAYERS OF THE PAST AND PRESENT

(Continued from Page 1162).

ceased was a member, were present. The following gentlemen acted as ushers in the church, and rendered great assistance in providing those in attendance with seats: George Hoey, E. K. Collier, Claude Burroughs, E. M. Holland, John Drew, F. Langley, Seymour Fitch, Mr. Bates and Mr. Hall.

Prior to the arrival of the remains, numerous floral tributes, which had been sent to the deceased's late residence, were brought into the church and placed near the altar. Among these were an Egyptian pillar, four feet and a half high, with the title of the Lotus Club in vials entwining the column, presented by the club bearing that name; a large cross of ivy leaves from Miss George Drew; a large pillow of tea-roses and other flowers, with an attached crown, and the words "To My Darling Husband," worked on the white ground, from the bereaved widow; an elegant upright cross, from Messrs. Birch, Wambold and Backus; a ship adrift on a sea of roses, with the legend, "Home at Last," the offering of the children of the late Dan Bryant; a basket of flowers, with the inscription, "At Rest," from Miss Kent; a cross of ivy, from Mrs. John Hoey; a pillar and lyre of French pinks and English violets, from Miss Annie E. Seymour; a beautiful harp and dove, from Frank Mayo; a large cross, from John Hoey; a lyre, from Mr. and Mrs. Geo. Sheppard; a pillow of rare white flowers, the gift of Joseph Tooker; a pillow of roses, calla lilies, jessamine, white pinks, and camellias, surmounted by a lyre, presented by Messrs. Jarrett and Palmer; a cross of oak leaves, some five feet high, over which was hung a wreath of white roses, bearing in violets the words, "My Papa," from Marie Kathleen, the little daughter of the deceased. There were other offerings of similar design to the foregoing, made by Mr. and Mrs. Lester Wallace, Mr. and Mrs. Theodore Moss, the Vokes Family, Mr. and Mrs. M. T. Brennan, Mr. and Mrs. Byrnes, Mr. and Mrs. George F. Browne, J. W. Collier, Judge and Mrs. John R. Brady, Mr. and Mrs. J. P. Fitch, and others.

The hearse bearing the remains arrived at the church about twenty minutes past eleven o'clock, and the casket, which was almost concealed from view by white flowers, was borne up the middle aisle by the following pallbearers, to the music of Chopin: General John C. Fremont, Judge John R. Brady, John Brougham, Stephen J. Meany, Dr. W. O'Gorman, Hugh Hastings, Lester Wallace, I. J. Montague, Orlando Tompkins and Joseph D. Murphy. After these came the members of the bereaved family, Mr. and Mrs. W. J. Florence, and other relatives, who were assigned seats close to the bier. The chiming of a silver bell behind the heavily-draped altar announced the approach of the acolytes, who, robed in black, filed into the chancel, followed by the officiating clergyman, clad in sombre-hued vestments. The Rev. Father H. McDowell, of St. Agnes' Church, an intimate friend of the deceased, and who had administered to him ere his death the last rites of the church, was the celebrant, being assisted by the Rev. Father Pratt, as deacon, and the Rev. Father McCauley, sub-deacon. In the vicinity of the altar were the Right Rev. Bishop Loughlin, of Brooklyn; Rev. Dr. Mc-

Glynn, Rev. Father Antonio, Rev. Father McDonnell, Rev. Father Drumgoold, and other clergymen. The musical portions of the solemn requiem-mass were highly impressive, being rendered by a double quartette and an effective chorus. The grandest of all requiems—Mozart's—was selected for this occasion. The soloists were: Mlle. Anna Rosetti, Mme. Gilbert, sopranos; Mlle. Meunier, Mlle. Romanis, contraltos; Messrs. Troecker and Zinardi, tenors; Messrs. Telle and Riedel, basses. Mme. Clark sang Luzzi's "Ave Maria" toward the close of the mass, at the request of Mrs. Williams. At the offertory Miss Rosetti sang the "Inflammatus," from Rossini's "Stabat Mater." The "Judicium" of Rossi, the finale of a requiem mass, was also delivered by the choir. After the ceremonies of the mass had terminated, the Rev. Father McDowell descended the steps of the altar and delivered an eloquent and pathetic address.

A cross bearer and two acolytes bearing tapers, then placed themselves at the foot of the bier, and Father McDowell, attended by a numerous retinue, walked around it, sprinkling the casket with holy water, incensing it, and giving the last solemn rites of the church to the dead actor. The remains were then borne to the hearse, which, followed by a long line of carriages, was driven down Broadway to Hamilton Ferry, thence to Brooklyn, and to Greenwood Cemetery, where the remains were interred. Upon arriving in Brooklyn the cortege was met by fifty policemen, under command of Inspector Waddy, who escorted it to the cemetery. The sidewalks of the streets through which the procession passed in that city, as well as in this, were crowded with spectators. Besides his widow and little daughter, Mr. Williams left his aged mother, to whom he had ever been most kind, and three sisters—Bridget, the widow of Manus Kelly; Clara, wife of George Bevins, and Elizabeth.

Next week, John R. Scott.

SPECIAL NOTICE

All persons who have placed orders for pictures to appear in the coming ANNIVERSARY NUMBER of the NEW YORK CLIPPER are urgently requested to send in their photographs at the earliest possible moment.

THE PUBLISHERS.

PEOPLE FOR "THE RIGHT PRINCESS."

The company supporting Robert Dempster, in "The Right Princess," which is to be presented at the Bijou Theatre, New York City, afternoon of Jan. 6, will include: Evelyn Varden, Gracees Hoyt, Maude Gilbert, Charles Lane and Walter Young. The play is by Clara Louise Burnham, and is a dramatization of her novel of the same title.

WM. H. CRANE PLAYS "U. S. MINISTER BEDLOE."

William H. Crane, in the Taylor Opera House, Trenton, N. J., on Wednesday evening, Dec. 28, gave the first performance of George Ade's new comedy, "U. S. Minister Bedloe." A big audience crowded the house, and received the production with great favor. Both Mr. Crane and Mr. Ade were called before the curtain at the end of the third act. The play is in four acts.

OUR CHORUS GIRLS.



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THE NEW YORK CLIPPER

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ALBERT J. BORIE
EDITORIAL AND BUSINESS MANAGER.

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located at Mittelstrasse 23, Berlin, Germany, P. Richards, manager and correspondent.

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THE NEW YORK CLIPPER publishes only one edition, and that is dated from New York.

QUERIES ANSWERED.

DRAMATIC.

"A FRIEND." Newark.—Lottie Gilson is alive. Address her in care of this office.
R. D. Tress.—His last appearance on the stage was made Dec. 25, 1891, at the Fourteenth Street Theatre, New York City.

MISCELLANEOUS.

P. D. H. Rochester.—The six is high in dice. Therefore sixes and deuces win.
S. B.—Four threes and a nine count twenty-four.

FRANK BOYLE RESCUED BY WHITE RATS.

Frank Boyle, of Boyle and Evans, who was arrested in Portland, Me., was quickly rescued by the White Rats. Mr. Boyle was charged by J. W. Greeley, the manager of the Portland Theatre, with conspiracy, and spent two days in jail until the arrival on Dec. 29 of Harry Mountford, of the White Rats, and John Frayne, secretary of the State Federation of Labor, who immediately obtained his release.

The trouble grew out of a sympathy strike at the theatre. Boyle opened for a week, Dec. 26, and at the end of the matinee performance, was told by the manager that he need not appear in the evening.

Other White Rats on the bill then stated that if Boyle quit they would go too. The manager would not compromise, and the strike was the result.

Then Mr. Greeley swore out a warrant for Boyle's arrest, charging that he had conspired to ruin his business for the week. The monologues was compelled to go to jail.
Mountford and Frayne went to Portland and quickly settled matters. Suits and counter suits have all been withdrawn, and salaries paid in full.

WHITE RATS ACTORS' UNION NOW.

The White Rats of America, which recently amalgamated with the International Actors' Union, will be known after Feb. 5 next as the White Rats Actors' Union of America. An order giving permission for the change was signed last week by Supreme Court Justice Ames.

The petition stated that the White Rats have amalgamated with the Actors' International Union to promote the mutual interests of the organizations.

FINNIGAN'S FRIEND AT A PARTY.

Tom Gillen writes from Cheyenne, Wyo., Dec. 27: "I spent my Christmas Eve and Christmas at Colorado Springs, Colo., and had a very enjoyable time. Franklin Ardell gave a party, inviting the entire company, including John and Bertha Gleason, Fred Houlihan, Mr. and Mrs. Carl Panzer, Blanch Panzer, Katie Fowler, Ann Walters, who works with Mr. Ardell, and yours truly. Every one received a little gift, and we ate, drank and made merry, each and every one entertaining in their turn. We did not break up until early morning, and at the request of the landlord, John Gleason and Fred Houlihan had a Christmas tree dressed for their children, and believe me, it was a grand sight."

NOTES FROM COBURN'S MINSTRELS.

G. C. Brandman, bandmaster, writes: "The members of the show were severely shaken up while going from Columbus, Ga., to Cordie, when the engine tender of the train they were on jumped the track and bumped along the ties for about a mile. The fireman of the train, becoming frightened, jumped and sprained his ankle. The show went into Cordie ten hours late, the members considerably shaken up, but no one hurt."

BABY GIRL ARRIVES FOR KITTIE BINGHAM IN DRESSING ROOM.

Kittie Bingham, one of Boston's favorite comedienne, of the team of Pisaro and Bingham, while playing at the Hub Theatre, that city, last week, had a little six pound girl born to her just before the matinee Monday afternoon, Dec. 26, in her dressing room. Her husband, Fred Pisaro, did his best to work as a single during the afternoon and evening.

AMELIA BINGHAM SIGNS FOR MONTH IN CHICAGO VAUDEVILLE.

Amelia Bingham has completed arrangements with Barney Meyers to play a vaudeville engagement of four weeks at the Wilson Avenue and Willard theatres, Chicago, beginning on Jan. 10. Her salary, it is claimed, is \$1,500 a week.

QUEBEC THEATRE BURNS.

Tara Hall, formerly the Nickel Theatre, in Quebec, Can., was burned to the ground early Christmas morning. The origin of the fire is unknown.

A GLANCE AT ACTS
NEW TO THE METROPOLIS

BY HANK

Vesta Victoria.

Vesta Victoria doesn't need to prove that she is one of the biggest drawing cards in vaudeville—she simply admits it. This proven fact she applies very well in her case, as a visit to the Plaza last week would prove to anyone inclined to be skeptical. William Morris brought the East side house back into the fold of Morris vaudeville, with the lengthy bills to help attract, and for the opening week under the new system he had Miss Victoria as the headline feature—and heavily headlined at that, as she deserved to be. Result—turn-outs at every performance.

The Little English comedienne, with her funny walk and her equally ludicrous dances, sang some new songs in appropriate costumes and with their accompanying character takes-off, and was the same tremendous hit that she has always been. Of course, there is her magnetism, first of all—no big, lasting success was ever made by an actor or actress without it. But apart from this appealing quality, Miss Victoria has a rare sense of humor. She and Harry Landrum know that there are many laughs gained by funny feet, and Miss Victoria makes her feet as grotesque as possible. In "Skating" her dance was a scream, and this song, a new one here, started things big for her. She was all wrapped up to withstand the severe weather, and got the song over in great style.

Others of her new numbers were "A. B. C. D. E. F. G. H. I. J. K. L. M. N. O. P. Q. R. S. T. U. V. W. X. Y. Z." "Uncle Billy was a Fireman," and "Arcady," the last a capital little burlesque on "Arcadia." "Don't Sing the Chorus" was rendered by Miss Victoria straight, and she worked up the interest in this number to such a pitch that the most of the audience sang with her. Even her "manager" and "Ted" Marks, the house manager, were out on the stage during the progress of this selection. "Ted" Marks is "some" actor, too. They wouldn't let things settle down until "Poor John" was given, and then they didn't want to part with the singer. Vesta can camp right here in town as long as she cares to, evidently.

A Harlequinade in Black and White.

An old-style Christmas pantomime was played at the American last week, with the performers silhouetted against a screen, behind which they played. The bills called the piece a Harlequinade in Black and White, and it brought forth our old friends, the Clown, Pantaloon, Harlequin and Columbine. The pantomime was much more interesting than one would imagine it to be by merely hearing about it, for the pantomimists were funny in their extravagant make-ups and actions. There was plenty of action to it, a diversity of ideas shown, and much pleasure derived by the audience, judging by the way they received it.

First the characters indulged in a little general knockabout, then they had a little fun with a stolen bottle, after which the pantaloon was relieved of his shoes, and behind which they played. The bills called the piece a Harlequinade in Black and White, and it brought forth our old friends, the Clown, Pantaloon, Harlequin and Columbine. The pantomime was much more interesting than one would imagine it to be by merely hearing about it, for the pantomimists were funny in their extravagant make-ups and actions. There was plenty of action to it, a diversity of ideas shown, and much pleasure derived by the audience, judging by the way they received it.

Jack and Violet Kelly.

Whip snapping is novel and clever enough to be keenly interesting to vaudeville. Burt Shepherd and Fred Lindsay have been seen in New York, but they haven't taken the edge off of interest in the expert handling of long whips, and Jack and Violet Kelly, alone at the Alhambra last week and cracked the long thongs to the merry accompaniment of hearty applause. Jack Kelly is tall, slim and good looking, and Miss Kelly is attractive and a little wondrous in her make-up. She cuts papers that are held by her partner, breaks a cigarette from his mouth at a distance of a number of feet, and keeps two long whips snapping at the same time.

Kelly "rips" his partner without hurting her, wrapping the whip around her neck and arms, knocks objects from her mouth and hands with very long stock whips, and knocks a cigarette from between her teeth while he whips. He finally breaks the neck of a bottle which Miss Kelly holds out at arm's length. The couple were given every evidence of favor, and the act is no doubt a winner. It closed the show, running about ten minutes.

The Three of Us.

Nelson, Oswald and Berger make up the act known as the Three of Us, which showed at the Plaza last week, that house switched to the lengthy Morris programmes. The trio have the vocal part of the specialty down to a nicety, and there is general praise for their efforts in this line. Their comedy lies in dragging forth the shop-worn comedy idea of the frantic Dutchman plunging madly at the effeminate person when that individual airs his views on anything. This arrangement of characters in three and four acts is very old, and the majority of the singers now using that comedy between Dutchman and effeminate man have been using it for a long time. It gets the laughs, when properly done, and the boys in the Three of Us would do much better with something else. The act only needs a little good comedy to put it right. The singer who played the effeminate one disclosed a fine voice in a solo, and the Dutchman also scored in that line. "Sally in our Alley" and the other selections used were all heartily applauded. The act ran about twelve minutes, in one.

Bertisch.

Some Hercules is this new strong man, Bertisch, who did things in the lifting line at Hammerstein's last week. He showed a development of arms, chest and shoulders that any man going in for this special kind of thing would be proud to possess, and then he lifted stage hands, etc.

He had a finish which was a new wrinkle in the strong man series of feats. A metallic ball weighing between 150 and 200 pounds was suspended some feet above his body, and Bertisch lay on his back under it. The ball, raised from his fastenings, dropped right into his stomach, and he made no attempt to touch it until it had just about landed. It proved a very novel and effective treat, and one expected to hear that his wishbone had been driven back to where his backbone ought to be (with apologies to Irene Franklin). The act made a decided success, running about ten minutes, on the full stage.

NICK CONWAY is playing some of Gus Sun's best time, doing a singing and talking act, and playing return dates.

John B. Hymer and Company, in "Tom Walker on Mars."

John B. Hymer is a man of ideas and comedy perceptions, as well as a mighty good actor. His newest effort, "Tom Walker on Mars," is a production that is specially and unusually very worthy, and at the Fifth Avenue last week, it boosted Mr. Hymer's stock up considerably. He needs only to trim things down and polish off the rough edges that every new offering shows, to have one of the biggest and most lasting successes in vaudeville. There are girls, scenery, light effects, acting and comedy to make up this production, and all departments are welded into a pleasing composition.

The action opens on the road to Coney Island, and the second scene, an elaborate and pretty one, shows the "Grotto of the Stars on the Planet Mars." A good opportunity this for display of lighting effects, and they are handled well. Tom Walker, a villain in his annexed go with the devil to Mars, introduce a loaded dice game there and "get to the bunch with it, and Tom finally shoots the dice. There is much fun as the story proceeds, the girls are delightfully introduced, and a fanciful piece on the order of a comic opera is the result.

Mr. Hymer is the same big laugh that he was in "Tom Walker and the Devil," his former success, and he is always to the fore in a most amusing manner. Hymer is a comedian who knows his book well, and he is never tiresome. Elsie Kent makes a delightful Moon Maid, David Walters is a Prince Inferno who is eminently successful in the part, getting every lot of "meat" out of it, and Tom Ramsay, Leona Leigh, Myron M. Pitts, Billy Perano and George Davis are excellent in the other principal roles. There are seven girls in the chorus. The act was greatly liked, running about twenty-five minutes, on the full stage.

Thompson's "Yankee" and "Dixie."

"Yankee" and "Dixie" are Scotch terriers that have been brought to a high state of canine intelligence by their trainer. The little dogs were first on the bill at the Colonial last week, getting in their good "licks" early. They perform many tricks so well that their time on view—about twenty minutes—seems too long, for nothing draws or is uninteresting. The act is an unmitigated winner.

They balance themselves on their front paws, jump hurdles and land on their hind legs, perform on three legs and do many other small tricks, then pass to the more important parts of the specialty. Two slack ropes are strung across the stage on poles, and the dogs, after first balancing on their front feet upon a little swing hung on the ropes, are replaced by the audience, with their four feet planted on the poles. In this position they are swung backward and forward. They then pick their way along the tops of a dozen or so of six-inch planks that are placed in a row, and this is followed by a neat trick when one of the terriers picks out flags of a half a dozen nations as they are called for by the audience.

The concluding trick is a big winner. In it the trainer plays a tune on a bell, and the two dogs, one on each side of him, hit a bell placed above their heads as the melody calls for that certain note. The animals never missed a note during the entire tune, and got applause, and the judge of some great note prompting from the trainer. It made a strong finish for the act, which ran about twenty minutes, on the full stage.

Pollard.

The game was opened at the Fifth Avenue last week by Pollard, the juggler, who sat in with a good hand. Everybody "yell'd" for he showed about the best there was in the jugglery line. He works in long swallow tail coat and deck suit, and puts over some good comedy in little bits of business that got quite a few laughs. His tricks are neat and quick, and he runs through them with nervous speed that keeps things on the move very pleasantly.

Some "cookers" in the juggling of billiard cues are in his routine, four cues being kept in the air at once, and neat tricks in balancing being shown with them as well. He balances a cue on his chin, throws a sock up and catches it on the end of the cue, and then tosses a large ball into the socket.

Juggling with rubber balls and plates, with five of the latter in the air at the same time, got applause, and the juggling of four different sized objects also came in for approval. Speed is what Pollard aims at, evidently, and he gets it, too. His "shooting" of a couple of objects on the table with a cue, and his "sawing" on the cheeks of a porcupine, got a big laugh, and there were other comedy introductions almost as effective. He finished with the spinning of a long stick by the means of two small ones. The act ran about twelve minutes, opening on the full stage and closing in one.

Six O'Connor Sisters.

The Six O'Connor Sisters are blondes and brunettes of various sizes, but all are slim, young and pretty. They pay the proper attention to dressing the act, sing pleasingly and "get over" in commendable manner. At the Victoria last week the singing and general appearance of the offering, coupled with the deep comedy notes and droll manner of the comedienne in the sextette, brought forth plenty of applause.

For the opening number the girls, three of whom appeared in long green coats, while the other three wore red coats, sang "Think It Over, Mary," and this was followed by another number before the girls changed to pretty dresses which came to their shoe tops.

"Sugar Moon" and an Irish melody, which included "I'm Awfully Glad I'm Irish" and "Dublin Rag," were well rendered, and the girls were given many evidences of favor. The little comedienne got plenty of laughs for her earnestness in getting after the top notes. The act ran about twelve minutes, opening in one and closing in two.

McLallen.

It is not the usual thing to find two skaters on the same bill, but at the Plaza last week Al. Waltz opened the programme with a skating act, and McLallen closed it with one. McLallen is of the McLallen-Carson type, and in his single act he uses the specialty formerly introduced by him and Miss Carson. They are in every instance exceptionally good, and the act was a big winner. McLallen does just as well alone as he does with his partner, which must be gratifying to him. About ten minutes were taken up by the act, on the full stage.

LA TITCOMB has opened her tour on the Williams' circuit. Nat Willis is on the Brooklyn Orpheum tenth anniversary bill.

WILL ESTABLISH VAUDEVILLE IN ORIENT.

E. J. Donnellan, manager of the Los Angeles, Cal., Theatre, has retired from that position and will take up, early in the year, an unusual campaign for American vaudeville in the Orient.

Mr. Donnellan is succeeded in Los Angeles by Dean Worley, who has represented the Sullivan-Considine interests extensively elsewhere.

Upon leaving Los Angeles, Mr. Donnellan will go to Seattle, to report to his head offices, and will then enter the employ of the Edison-Morgan-Williams Company, which has an affiliation with the Sullivan-Considine circuit, with head offices in London.

He said: "I shall go first to Australia, and I fancy that my duties there will occupy about three months. From Australia I shall make an excursion into China, establishing American vaudeville in the larger cities, and then I shall have to go to Japan. Fixing American variety entertainment on the whole of the Eastern shore of the Pacific is a pretty extensive task, and I imagine it will take me years."

Mr. Donnellan will endeavor to establish the favorite Sullivan-Considine "popular prices" in the Orient.

MRS. GEO. MCKAY GIVES BIRTH TO SON.

Mrs. Geo. McKay, professionally known as Ottilie Link, one of the Original Four Madcaps, and lately of the Eight Madcaps, who are now playing with Lew Fields' "The Summer Widowers," gave birth to a baby boy on Monday night, Dec. 26, at the Presbyterian Hospital, Pittsburgh, Pa. Miss Link has been in Pittsburgh since last September, and expects to remain until about March. While in that city she has been under the personal care of Mrs. W. C. Jangbult, wife of the proprietor of the Terminal Hotel, 408 Ferry Street, who has been a personal friend of all the girls for some time, and where they stop on every visit to that city. In private life Miss Link is the wife of Geo. McKay, of Cantonville and McKay, now playing the Orpheum circuit. Mr. McKay will be in Pittsburgh shortly.

SISTERS MCCONNELL LEAVE "THE GIRL IN KIMONO" CO.

The Sisters McConnell have closed with Zeigfeld "girl" in the Kimono" Co., owing to the too numerous one night stands. The girls state that when the contract was made it was understood that the bookings were mostly week stands. The girls, however, remained for eighteen weeks, mostly week stands.

They have been immediately booked up solid by the Western Vaudeville Managers' Association, and will remain in vaudeville the rest of season.

NO DILL TIMES HERE.

James Madison has just completed a new monologue for Harry Mayo, late of the Empire City Quartette. Mr. Madison has just finished the busiest and most successful year his career as a vaudeville author, among his clients being Joe Welch, Jack Norworth, Pat Rooney, Billy B. Van, Adolf Zink, Violet Black, Fred Duprez, Al. Carleton, Nat Carr, Barney Bernard and Leo Harrison, Al. Leech, Schroeder and Chapelle, the Hyges, Brooks and Carlisle, and Harold and Duprez.

LILLIAN HERLEIN UNDERGOES OPERATION.

Lillian Herlein, the well known singer, is in the Polyclinic Hospital, New York City, where she was operated on Friday, Dec. 30. The announcement is made that she is resting comfortably, and that there was no doubt of her recovery.

Miss Herlein, who has been very successful in vaudeville in London, arrived home a week ago last Friday, on board the Lusitania. Crossing the Atlantic the actress contracted a severe cold.

ONCE POPULAR MINSTREL IN "FRISCO ALMSHOUSE."

"Tommy" Bree, once one of the country's most popular minstrel men, is in the San Francisco Alms House. In the past days of minstrel shows he was a leader among the burnt cork entertainers. No minstrel excelled him on the banjo, and his step was light. Bree became a teacher of the banjo after minstrel shows declined in popularity, and succeeding visits of adversity at last took him to the alms house.

FOLEY BROS. RE-UNITED.

Johnny and Willie Foley, who gracefully acknowledge their success in theatricals to the able and careful tuition of the veteran minstrel, Geo. H. Primrose, made their reappearance in vaudeville at a popular Broadway house after a separation of nearly three years. It is pleasant to record that the dancing ability of Willie Foley is in no wise lessened after his protracted illness. Their act fully justified all the nice things said of it.

EDWARD N. HOYT IN VAUDEVILLE.

Edward N. Hoyt, the well known Shakespearean actor, who has been with Mue. Modjeska, Robert H. Mantell, Louis James and other eminent stars during the past twenty-five years, is now playing in vaudeville in a sketch, entitled "Mephisto." His company of four people includes Fannie Hoyt, as Dame Martha. He carries electrical effects and special scenery.

PAULINE PERRY FOR VAUDEVILLE.

Pauline Perry, who has been singing the prima donna role in "The Merry Widow," will make her debut in vaudeville in New York in Keith & Proctor's Fifth Avenue Theatre on Jan. 9, playing the principal role in "The Silver Bottle," a miniature musical comedy by George Totten Smith and Samuel Lehman. The cast will include: Walter White, Fayette Perry and Eugene Moulton.

LASKY SECURES NOVELTIES.

Jesse Lasky, the producer, returned from an extended European tour on Friday, Dec. 23, on the steamship Lusitania. He spent three times as long looking over the theatrical field, and has secured many novelties for presentation at the opening of his new theatre, the Folies Bergere, which is announced for April 17, 1911.

BUTTERFIELD SECURES LANSING HOUSE.

D. J. Robson, for the past eight years manager of the Bijou Theatre, Lansing, Mich., has disposed of his interests to W. S. Butterfield, of Battle Creek, who will take charge of the house Jan. 1. Mr. Butterfield states that he intends to place Lansing in his chain of Michigan houses.

INDIANA AND GRAND MARION, IND., IN MOORE CIRCUIT.

The Indiana and Grand theatres, Marion, Ind., are now on the circuit under the management of Edward L. Moore, of Wheeling, W. Va., and this is expected to improve conditions in Marion, as Moore is said to be a live wire when it comes to getting shows.

WM. J. KELLY SIGNS FOR MORRIS TIME.

William J. Kelly has been engaged for a tour of the William Morris vaudeville houses in a playlet called "The Sacrifice." He will appear in New York on Jan. 9.

CLIPPER
BUSINESS INDEX

Advertisements not exceeding one line in length will be published, properly classified in this index at the rate of \$10 for one year (52 issues). A copy of THE NEW YORK CLIPPER will be sent free to each advertiser while the advertisement is running.

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VAUDEVILLE COMEDY CLUB ELECTS NEW OFFICERS.

At the Vaudeville Comedy Club the new officers proposed by ex-President Charles H. Smith was carried through at last week's meeting by the election of a Board of Control, who will have full charge of the club's affairs. It consists of the president, the three vice-presidents, the secretary, the chairman of the house committee and the treasurer, and additional members of classes A, B and C.

The election held at the same meeting, Dec. 26, resulted as follows:

Frank J. Otto, president; Homer B. Mason, first vice president; Bob Matthews, second vice president; Roland West, third vice president; James J. Morton, secretary; Harry Denton, treasurer (re-elected).

The additional members of the Board of Control are:

Class A—Charles H. Smith, Bert Leslie, Gene Hughes, Ron Shields, Ernest Otto; Class B—C. J. Cas, M. Schenck, George Wilson, Samuel McKee, Max Hart.

A new constitution and by-laws, placing the affairs in charge of the Board of Control, was adopted. The new board held a preliminary meeting. "Gown nights" will be held on Thursdays, and jolly times will be looked for.

A letter declining the nomination for president reached the club, after Mr. Otto's election. Owing to his engagements keeping him away from New York for a long stretch, it is expected that he will resign and another president will have to be selected. Bert Leslie, looming up strong as the possible incumbent of the chair for 1911.

COLONIAL THEATRE COMPANY, TAKEN OVER BY CINCINNATI MAN.

The Colonial Theatre Company, of Indianapolis, Ind., has transferred its lease and rights to the Colonial Theatre, that city, to J. J. Ryan, of Cincinnati, the new management taking charge Jan. 2. It is the intention to continue giving vaudeville attractions from the Sullivan & Considine circuit. The lease was assigned by J. P. and Frank Fitzgerald.

H. G. MORAN, OF CINCINNATI, WILL GO TO INDIANAPOLIS TO REPRESENT THE NEW OWNER.

Ed. E. Daley, who has been connected with the theatre, is to remain. Mr. Ryan has a number of vaudeville houses, and is a member of the International Theatrical Company, which books the Sullivan & Considine acts.

WM. PENN THEATRE ATTACHES CELEBRATE.

The attaches of the William Penn Theatre, Philadelphia, Pa., held their Christmas celebration after the performance on Dec. 26. Superintendent Fred Berzant was called to the back of the house after the show, where he saw a brilliantly lighted stage, on which was displayed a handsome set of furniture, which was presented to him on behalf of the house employees by Stage Manager Charles Dietz. Mr. Berzant responded feelingly, after which the orchestra, led by Leo Gerson, played a number of popular airs. Addresses were also made by Manager Wm. W. Miller, George Metzel, Dore Smith and Jos. S. Miller, of the house staff.

LAND OPTION GIVEN BY ALBEE.

CHICAGO NEWS

ADVERTISEMENTS AND SUBSCRIPTIONS RECEIVED AT WESTERN BUREAU OF NEW YORK CLIPPER,
305 ASHLAND BLOCK, RANDOLPH AND CLARK STREETS, CHICAGO

DEC. 31. This week was the banner week for box office receipts. Nearly every house played to capacity on many performances, and "sold out" signs were much in evidence. The Imperial Theatre opened on Christmas Day, and the Blackstone opens to-night with Wm. H. Crane, in George Ade's "U. S. Minister Bedloe." Henry Kolker comes Monday, Jan. 2, in "The Great Name," and vaudeville and outlying houses have their usual weekly changes.

ILLINOIS (W. J. Davis, mgr.).—"The Arcadians" is proving to be a real success. Charming music, pretty settings, good comedy, and a splendid chorus with dancing specialties are the elements that make it a joy from start to finish. Julia Sanderson was watched with eager interest on the opening night. The moments of the evening's diversified entertainment that were devoted to her dances were highly appreciated.

POWERS (H. J. Powers, mgr.).—"The Country Boy" was presented here for the first time Monday, 26, with the following cast: C. C. Staley, Geo. H. Wender, Gertrude (O'Brien) Ida Ginn, Edith Lyle, Forrest Winant, Robert McWade Jr., Florence Elliott, Carolyn Elberts, Walter Allen, Kate Donnelly, Stuart Robson, J. J. Horwitz, Arthur Shaw, Willette Kershaw and Stanley Wood. Powers Winant, Arthur Shaw, Robert McWade, Willette Kershaw, Mrs. Stuart Robson, Edith Lyle all won favor.

COLONIAL (J. J. Brady, mgr.).—"The Man Who Owns Broadway," with Raymond Hitchcock in the leading role, is drawing very big houses this week.

GRAND (H. Askin, mgr.).—"Madame Troubadour" was presented, for the first time in Chicago, Sunday, 25, with the following cast: Sophie Brandt, Georgia Calne, Edgar Atchison, Charles Angelo, Douglas B. Williams, Anne Wincott, Doris Goodwin, and Van Henselaer Wheeler. On the opening night nearly every number was repeated and enjoyed by the audience. Sophie Brandt, one of the most pleasing singers on the light opera stage, scored a decided success. Georgia Calne, Van Henselaer Wheeler, Charles Angelo, Edgar Atchison, Douglas B. Williams all did well.

STUBBART (E. J. Sullivan, mgr.).—"Sentimental Sally" was presented for the first time on any stage Monday, 26, headed by David Higgins, and including Hilda Milford, Anne Sutherland, Nettie Bourne, Bigelow Cooper, Mortimer Weldon, Ben Hendrick, A. W. Nuendorf, Ida Adams and Anna Fields. An enthusiastic audience greeted the new comedy.

CHICAGO (G. A. Kingsbury, mgr.).—"The Train that Brought the Three Twins" company from Pittsburgh was more than three hours late, and on this account, the disappointed audience that filled the house only twenty people remained to witness the opening performance on Christmas afternoon. For these twenty (who waited for two hours) Manager Kingsbury decided to give the performance, which concluded at 7 o'clock, as a special record for small audiences, and it took about sixty people to entertain just one-third of that number. The musical offering was seen here several months ago, and made a very favorable showing. Clifton Crawford plays the role originally played by Victor Morley, and Daisy Leon and Mayne Geborne have been substituted for Alice York and Bessie McCoy.

OLYMPIC (S. Lederer, mgr.).—"Get-Rich-Quick Wallingford" is still with us, and is making a splendid showing.

GARRICK (H. C. Price, mgr.).—"The Chocolate Soldier" remains until Jan. 8, when "The Prince of Pilsen" will be here.

BLACKSTONE (Harry J. Powers, mgr.).—"George Ade" was condensed into a play of a fable in slang, the plot of his new play, "U. S. Minister Bedloe," which opens this new house to-night, New Year's Eve. It runs thus: Once there was a so-called colonel who was a loud noisemaker in his own town of Springfield. He owned the daily paper, and told all the politicians when to head in and where to get off. After many years of hustle he decides that he is entitled to a good rest, so he applies for a government job. His wife had taken a travel course in the Chautauque, and wants to visit some country far from furnace heat and frozen water pipes. The colonel wants to put in a restful vacation at the expense of the government, so he lands an appointment as U. S. Minister to Barbary. This little red pepper republic is away down in the tropics. When it is not sleeping it is frothing at the mouth. The colonel and the somewhat bewildered partner of his joys, commonly known as mother, and one very attractive daughter, named Kate, sail away to what they just knew would be an earthly paradise. They arrive in Barbary just as all the patriots living in the interior are getting ready to blow up the dictator. One of the local aristocrats promptly falls in love with attractive daughter. Then the inevitable young American appears on the scene to promote the insurrection. He overplays his hand and is "caught with the goods." The local aristocrat offers him a pardon if he will agree to hurry away and never come back. The American minister compels him to stick. The insurgents stand off bombardment the city, but they fail to come rushing in and release the prisoner. It looks as if the boy will be stuck up against a wall in the good old Spanish style. But everything turns out right in the end.

LYRIC (L. J. Anhalt, mgr.).—"Eddie Foy, in 'Up and Down Broadway,' opened Christmas afternoon, to a good gathering. Mr. Foy, Emma Carus, Barney Bernard, Melissa Ten Eyke, Oscar Schwartz and Harold Rose, James Dally, James Diamond and John Goldsworthy all found favor. "The Jolly Bachelors" Jan. 8.

MAJESTIC (L. B. Glover, mgr.).—"Al. Jolson and Bessie Wynne share the honors in the entertainment offered this week, followed by Burr McIntosh. Mr. Jolson, who we all know, used to be with Lew Dockader, since and talks in his most able fashion. His stuff is so timely and relates to acts on the bill that he must be compelled to change his monologue each week as the bills vary. Bessie Wynne, who sang in "Palace of the Land" in such a way as to make "Fovland" one of the classics of comic opera. If there are any more pleasing young women in vaudeville than Miss Wynne they have not yet appeared in Chicago. She simply carried her audience by storm, and they kept her bowing and smiling at them long after she had responded to a half dozen encores. Burr McIntosh presented a one act sketch of extremely wild Western life. Gladys Clark and Henry Bergman sang in splendid harmony. Marcellus Jack, the writhing dog, went through his geometry and spelling lesson much to the delight of the fair ones in the audience. "The Courtiers" presented an elaborate musical offering: Harrows-Lancaster Co. presented a playlet, called "The Cherry." Harry Lissman, Samuel Sossin, Fannie Marshall, Mona Raymond, May Covey, Grace Maynard, May Maston, Lillie Robison, Ora Herbert, Isabel Russell, Annie Lubart, Florence Byrne, Constance Booth, Bessie Carey, Elsie Weston, Susie Zarnes, Marie Shannon, Anna Nelson, May Bohannon, Mary O'Neill, Josephine Appell, Bonita Lopez, Tilly Pope, Margaret Gray, Lillian Frayne, Sadie Mandell, Flo Cherry, Gladys Le Moine and Viola Sheldon. The first part consisted of the usual burlesque comedy headed by Harry Hastings. The offering is in three elaborate scenes. The close of the initial act revealed an excellent review of dances, introducing the Irish, French, German national dances, together with the American steps. The olio opened with Hill, Cherry and Hill, billed as "Those Somewhat Different Cyclists," followed by the Exposition Four, with an up-to-the-minute musical act. Rawson and June, boomerang throwers, introduced feats with the Australian weapon, and with their juggling their act may be classed with the best in that line. Frank Finney's farce, played by Charles H. Waldron's the Trocadero Burlesques, entitled "Finney at the North Pole," is billed for week Jan. 1. The cast includes: Frank Finney, Sam J. Adams, Jeanette Young, Daisy Thorne Lundy, Corinne Ford, Minnie Burke, Marie Walsh, Charlie Madison, George Brennan and Frank Ross. Owen Moran is the extra attraction. The music score is all new and original, and the scenes are laid in Alaska, Fairland and France. Jan. 8, Rents-Santley.

the bill. Week of Jan. 2: Amelia Stone and Armond Kalich, Claude Gillingwater and company, Adelaide Norwood, Kenny, Nobody and Platt, Dan Burke and Wonder Girls, Ed. Wynn and O'Malley Jennings, Frank L. Gregory, Trompe, Free Dupree, and Salsadapp. Auditorium (B. Ulrich, mgr.).—"Massenet's opera, 'Thais,' with Mary Garden, was repeated this week.

McVICKER'S (G. C. Warren, mgr.).—"In Old Kentucky" is back for the holidays, and is drawing splendidly this week. This endearing blue grass melodrama, rich in every-thing calculated to appeal to the playgoers, remains unchanged. Last night the six thousand five hundredth performance was given, and appropriate souvenirs were distributed.

COURT (U. J. Hermann, mgr.).—"Henry Kolker will make his first local appearance as a star at this theatre on New Year's night. The play in which he appears is an adaptation by James Clarence Harvey, entitled "The Great Name."

PRINCESS (M. H. Singer, mgr.).—"The Deep Purple" is still drawing as big as ever, in spite of its very long stay in the midst of all the new attractions.

LA SALLE (H. Askin, mgr.).—"The Sweetest Girl in Paris" will be with us for a long time to come.

WITTENY (F. O. Peets, mgr.).—"The Little Danzou" was presented by H. W. Savage on Christmas, for the first time in Chicago, with the following cast: Cyril Keightley, George Graham, Frank Lacy, Henry Newman, Henry Fraser, Raphael Newman, Harry Child, Mary Vorse and May Buckley. The house this week were all that a manager could desire.

HAYMARKET (Wm. Roche, mgr.).—"The Man of the Hour" has enjoyed a good week, and is followed by "The Girl from Rector's." IMPERIAL (Joe Pilgrim, mgr.).—"The Lion and the Mouse" was the opening attraction for this beautiful playhouse at Madison Street and Western Avenue, Christmas afternoon, to a full sized audience. The curtain was delayed a full half hour on account of the sudden illness of Belle Gaffney, who was forced to retire at the last moment in favor of Gwendolyn De Lany, who was called from the Criterion Theatre Company to fill the role of Mrs. Ryder. The theatre was in perfect condition, however, and for a first performance the play was a success. John Nicholson's acting as John Burdett Ryder was much applauded. Edna Von Lunke played Shirley Rossmore, and Frederick Julian was Judge Rossmore. Wm. J. Rayman played as Jefferson Ryder, and Hugh Gibson as Judge Roberts. The acoustics of the theatre are almost perfect, and every seat is in a position to give unobstructed view of the stage. Jan. 1, "The Blue Mouse."

THE GAYETY THEATRE BUILDING is the only modern structure for several blocks each way on Clark Street.

JAKE STERNAD may be seen walking the streets for an airing each day, after his recent illness.

THE MOTHER OF CHARLES BANVARD, of the Flying Barnards, died suddenly in Chicago, Dec. 9, and was buried on Tuesday, 13, at Oak Ridge Cemetery. The Barnards laid off for a week.

JOHN BUCKLEY, the boy from Hipswich, and his partner, Violet Moore, seem to have a winner in their new singing and dancing act. This week they are entertaining the vaudeville patrons of South Chicago, and next week will break in on Walter F. Keef's time with six weeks. They will play S. & C. circuit later.

LARRY AND LEE, "The Candy Kid and the Girl," are playing on weeks on Gus Sun's time, breaking their jump East.

WALTER McCULLOUGH is now doubling the part of Devil and Servant, in "The Devil, the Servant and the Man."

THE SISTERS MCCONNELL have left "The Girl in the Kimono" Co., as the one-night stands were too strenuous. They have returned vaudeville, and are booked solid by the W. V. M. A. Their father, Jas. W. Thompson, stated that it will take very strong inducements to make them break away from the ranks of vaudeville again.

FREDERICK KIDDER and BETTY HAMILTON were booked Dec. 19, at Waukegan, Ill., and intend to play vaudeville. They both were with "Sparks the Rouser" company until Christmas. Matt Helder, father of Frederick, is still out with the show. The young couple are very clever, and should have little trouble in making good.

NEXT WEEK'S offerings are: "Uncle Tom's Cabin," at the Criterion; "Cozy Corner Girls," at the Empire; Tiger Lilies, at Polly. For week Jan. 8, "The Squaw Man," at the College.

VAN HOVEN, the mad magician, who has been South and East playing the Inter-State and United time, is back in Chicago visiting his mother. While East Van Hoven played Hammerstein's three times and numerous other vaudeville acts, and he should have little trouble in making good.

LONG AND WEST have just returned from S. & C. coast time, and report a pleasant trip. They are negotiating with the Inter-State people for the circuit.

LEE BARTLE, the entertainer, is back in the city, having just closed with the Butterfield time.

JAMES CASSIDY and MISS JOHNSONSTON have purchased "The Smoke Queen," and opened at Rockford, Ill., last week for the W. V. M. A., with Butterfield time to follow.

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FROM OUR OWN CORRESPONDENT.

Clipper Bureau, 14 Leicester Street, Leicester Square, London, W. C.

In a few hours the splendours of Drury Lane pantomime will be revealed to a vast audience, bringing its ready-made raptures to the theatre. Who ever saw a Christmas assemblage here less than the house would hold, or other than wildly enthusiastic? At this moment the dress rehearsal, which is actually the first performance, is in progress—mainly for the convenience of the newspaper men, but also for the pleasure of a thousand or two poor children whom it is Arthur Collins' kindly custom to invite to this function, and whose delight is echoed in the delight of all who hear their shouts of "See."

Mr. Collins has taken to heart the lesson of "Peter Pan," "Pinky and the Fairies," and "The Blue Bird." Never has a Drury Lane pantomime had a quality so poetic as that which pervades "Jack and the Beanstalk." It has also a very pleasant humor, and while it follows the legend of the nursery with a proper conscientiousness, it is also most modern in allusion. The cow, for instance, is an active exponent of the sour milk cure. The first big scene represents an old English fair. Then the abode of the giant is an amazing structure—still too small to enclose that stupendous creature. He is so large that he is never seen in his entirety—just bits of him. He may truly be described as a player of "parts." The most beautiful scene in the pantomime represents an encampment of Boy Scouts on the Surrey Hills. On to this is engrafted a liberal excerpt from "A Midsummer Night's Dream." Titania and her fairies loved the encampment, which undergoes a sudden change. When it resumes its normal state there is an brood of a showman's caravan, from which the Pender Troupe emerge quite naturally, to play an old-fashioned harlequinade.

There has not been so liberal a draft as usual on the ranks of vaudeville for the cast of the pantomime. In fact, the only music hall artist of note employed is Harry Randall, who plays Prince Spench. The "dancer" is George Graves, the well-known musical comedy actor. For his principal boy Mr. Collins has resorted to Australia this year, by way of a change from America. The young lady's name is Polly Castle. She is vivacious and pretty. The principal girl is Julia James. There are also employed George Barrett, Johnny Danvers and Maud Thornton.

Cyril Maude promised us a novel "Cinderella" at the playhouse, and on Tuesday he fulfilled the bond with what is actually an eighteenth century comedy, founded on probably the most popular of all the nursery tales. Some of the critics go so far as to say that, for the first time, London playgoers get the real sentiment of Cinderella. Trevor, Cyril Maude, as the Baron, called in present circumstances Lord Punterfield, gives a performance of the kind for which he is used to be famous when the Lord Ogilbys and the Sir Peter Teazles were in the line. He is a dear, doddling, impetuous old boy, devoted to his charming little daughter Cinderella. The actress is really Mr. Maude's charming little daughter Margery. The ugly sisters are not, of course, played by boys, but by Herbert Bromilow and Robert Morrison. The prince becomes a high spirited young aristocrat, who waxes and wins Cinderella. The Dandini is his lordship's equerry, Hurlingham. These parts are played respectively by Herbert Bromilow and Robert Morrison. The prince becomes a high spirited young aristocrat, who waxes and wins Cinderella. The Dandini is his lordship's equerry, Hurlingham. These parts are played respectively by Herbert Bromilow and Robert Morrison.

When Herbert French produced "The Blue Bird" on a scale of such magnificence at the Haymarket last year, it was felt that he took a chance, and even those who recognized the poetry and far-reaching significance of Maeterlinck's play, were surprised that it took such a hold of the popular imagination. Anyhow, it had its local run, its revival at the Theatre, and now the sanguine say it may return as regularly as "Peter Pan," to be restored to the Duke of York's stage on Monday for the seventh time. Maeterlinck has written a new act for this revival of "The Blue Bird," which has for its background the Palace of Happiness. First one sees in progress a banquet of barbaric splendor. A person called the Luxury of Being Rich presides, and vainly tempts the plebeian children, Tyti and Mytil, to join his guests, who include the Luxury of Being a Landowner, the Luxury of Eating When You Are Not Hungry, the Luxury of Drinking When You Are Not Thirsty, the Luxury of Doing Nothing and the Luxury of Being Idle. When the Luxury of Being Rich has completely failed in his seduction, the scene changes to the genuine Palace of Happiness. Then Tyti and Mytil gladly join the feast with the Joy of Being Joy, the Joy of Running Barefoot, the Joy of the Dowry, and the Joy of Maternal Love. It is a charming fantasy.

Alfred Moule, of the Alhambra, has long been possessed by the desire to establish in London some of the characteristics of our variety stage as the revue is of Paris—the genuine revue has never been a hit here. He esteemed himself fortunate in having secured the assistance of St. G. Pelissier, the producing genius of the Folies. But the result is not altogether happy. Mr. Pelissier's subtle humor and ingenuity are not apparent in "All Change Here," the extravaganza produced on Monday night. "All Change Here" is, of course, the cry of a railway junction. The idea is that the year 1910 being reproached with its delinquencies, appeals to Father Time, and gets permission to try back. Then we are taken through a series of scenes of London life, improved according to the idea of the satirist. From a picturesque point of view the show is admirable, and the work of Shiel Barry, as 1910, is good.

Speaking of the success of "Mid-Channel" and "His House in Order" in America, Sir Arthur Pharo says: "Our American cousins are a keen and enthusiastic people. With us, our old interest in the regular theatre is for the moment under a partial eclipse. In America it is just the reverse: Give the American public a glimpse of life at whatever angle you please, and if there is essential truth in that picture you will get an immediate response. Yes, it is true that the star system is rampant in the States, but there are companies of all round excellence, too."

Courtney Pounds, the popular singer and actor, who ranges from young lovers at the Savoy to Shakespearean clowns at His Majesty's, opened at the Tivoli on Tuesday with a sketch, entitled "A Very Modern Othello," supported by a company of three.

Caryl Wilbur and company leave town tomorrow to play "61 Prospect Street," at the Stroll house in Wales.

Miss Hornum, the rich Manchester woman who liberally finances and judiciously directs the theatre, says: "The drama is the most democratic of the arts; all classes are affected by it, for good or ill."

Bob Pender, the Drury Lane clown, is actually Bob Lomas, and years ago ran an act called "Travels in Monkeyland." Then he had the idea of forming the Pender Troupe, who work on stunts and feature a graduated school of gags.

Louise Dalby, an old time actress, died at

the age of seventy-four, after a long illness, during which she was tenderly cared for by her sister, Fanny Brown, also an actress. Dann, the press agent, vainly tried to reopen the matinee but case in the Court of Appeal, but he remembered that he claimed a fee from Frank Cullen for working up a sensation *apropos* to a large hall, and the original judge protested against his court being used for an advertisement. Phyllis brought on is just recovering from a serious illness.

Josephine Preston Peabody's play, "The Piper," produced at the St. James Theatre on Wednesday afternoon, proves to be a scholarly version of the familiar legend, but it is not likely to make much of a hit as a popular adventure.

Sir Charles Wyndham was bent on a holiday, so he withdrew "The Liars" from the Criterion on Tuesday, in spite of the fact that it was playing to very profitable business.

At the annual dinner of the Green Room Club, on Sunday, Robert Lorraine was presented with a silver statuette symbolical of aviation.

Sir Herbert Tree says: "It is blatant hypocrisy to say that the employment of the stage is harmful to children."

Barton McQuibb's mother died lately in Dublin, at the age of ninety-four. She claimed to be the oldest Irish model.

Two hundred performances have now been placed to the credit of "The Girl in the Train," at the Vaudeville Theatre.

Jerrold Robertshaw has just returned from a six months tour of the world.

"The Matrimonial Fallacy" is due at the Criterion Theatre on Jan. 4.

"Ben Broeder" is to be produced at the Globe on Saturday next.

Matheson Lang and his wife, Hattie Britton, are home from Florida.

Lady Meux, the widow of the famous brewer, who died last week, was once known on the stage as Valerie Susie Langdon.

Thomas Beecham's opera season at Covent Garden closes on Dec. 31 with "The Barber of Seville."

"Charlie's Aunt" is to be revived at the Savoy on Monday.

Kitty Mason is safe home from New York, where she was under Charles Frohman's management.

Fifty artists, engaged for the production of an extravaganza called "The Gollwog," at the Kingsway Theatre, are angrily protesting against the disappearance of all concerned.

Meanwhile Laurence Irving transfers "The Enchanted Law" from the Garrick to this house on Monday.

F. R. Benson declares that he has "done nothing but lose money" since he started the famous Benson company of Shakespeareans, twenty-seven years ago.

Queenie Leighton, many times principal boy at Drury Lane, sails for South Africa on New Year's Eve.

Vespa Victoria is ill and means to devote all the winter to a recuperative holiday abroad.

T. G. Transfield, the well known circus man, is suffering from an illness which will withdraw him from the active pursuits of his business. He means to set up a small breeding farm near New York.

When the new revue on which George Grossmith Jr. is engaged for the Empire is ready, it will be found that the big scene takes place at Canning Cross Station, red light for acrobats. Another scene is at the stage door of the Odeon Theatre, and another is in the studio of a caricaturist.

Some locations for next week are: Horace Goldin, London Hippodrome; the Great La Fayette, London Coliseum; Houdini, Empire; Newcastle; Jen Latona, Empire, Newcastle; Mrs. Langtry and company, Empire, Liverpool; Meler and Mora, Grand Theatre, Birmingham; Helen Frix, Grand Theatre, Birmingham; Tanno End and company, Grand Theatre, Birmingham; Enrie, Grand Theatre, Birmingham; Corbin's dogs, Palace, Hull; Carri Wilbur and company, Empire, Newport; Waring and Wilson, Empire, Shepherd's Bush; Ching Ling So, Empire, Hackney; Terry and Lamb, Olympia, Liverpool; Willie Carter, Empire, Nottingham; Paul Cinqvalli, Empire, Ardwick; Howard and Harris, Hippodrome, Croydon; Moran and Wiser, Waverly Market, Edinburgh; A. D. Robbins, Waverly Market, Edinburgh; Campbell and Barber, Pavilion, Glasgow; Banks, Alhambra, Paris; Paul Barnes, Pavilion, Newcastle; Charles T. Aldrich, Empire, York; Minola Hirst, Empire, Middlesbrough; Lil Hawthorne, Empire, Brixton, South London; the "Punch" Revue, Hippodrome, Exeter; Sad Stern, Empire, Kilburn, and London Pavilion; Ella Shields, Palace, Chelsea.

A some-time actor named Allen was sentenced by the Liverpool police magistrate to pay a fine of ten pounds for securing free admission to the Liverpool Olympia by a fake representation of his status. But on the plea of the manager Allen's sentence was remitted to a fine of ten pounds.

Constance Hyatt, the principal boy at Kensington, went out hawking toys for charity the other day, but threw up the game and took a party of real hawkers home to dinner with her, when, in an hour and a half, she only took ten cents.

Mary Lloyd is very ill of rheumatic fever. So soon as she can be moved she is to take a sea voyage. It is not likely she will work again before Easter.

Frank Parker, so long at the London Hippodrome, is to stage manage for Walter Gibbons at the Palladium.

We expect to welcome charming Lil Hawthorne home on Monday.

Through many mutations, the burlesque of "Chatterbox," which you know in America as "The Hairy Ape," has become a kind of Christmas pantomime, as "Clicks in the Wood," done at the London Hippodrome on Monday. It is really a bird version of the old nursery tale of "The Babes in the Wood," in these circumstances a bold, bad, bantam; the villains, are a parrot and a magpie.

Walter Passmore, from the Savoy, is the baron. His wife is a kind of principal boy, as the Hen Peascoe; Joe Pateman, who is responsible for the "production," plays the mischievous parrot. The scenery and costumes are fine.

On Monday the theatrical managers and the music hall managers met and again arrived at the understanding that if the latter keep sketches within certain limitations, the former will not instigate prosecutions. But the belief in this agreement does not have the value of a row of stars in the sky.

Under the direction of Alfred Butt, Glasgow was provided with a fine new hall, the Alhambra, on Monday. Gullbert was the star of the opening programme.

On Monday night, Walter Gibbons opens the Palladium, the new music hall which he has built on the site of old Hengler's Circus, Argyl Street, Regent Street. His first headliner is Martin Harvey, in two sketches, "The Conspiracy" and "Rouget de Lisle."

For years Sir Edward Moss has run a kind of street fair in the vast Waverly Market at Edinburgh, during the Christmas season. This year he is featuring A. D. Robbins, the cyclist, Moran and Wiser, and Velasquez's dogs.

Yesterday the benevolent ladies of the Music

Hall Guild entertained a great number of poor children connected with the profession, at a Christmas party, distributing useful gifts from a huge tree, and sending plum puddings to the homes of the youngsters.

Ernest Milton, an acrobat, lies seriously ill, having fallen in Northumberland, and hurt his back very badly while practicing a double somersault.

Fred Ginnett is home again. He sends Rejedo Remounts and Dick Turpin on the road on Monday.

Albert Whelan, who was compelled to cancel some American dates owing to indisposition, opens at the Palace on Monday.

George Grossmith Jr. and Edmund Payne, from the Gaiety, are shortly to appear at the Palace, in dialogues. They have not figured in vaudeville before. George Grossmith's consent had to be obtained.

Bertie Shelton is to be general stage manager for Oswald Stoll, under the new regime. Lillian Braithwaite, the popular dramatic actress, thinks of a vaudeville engagement.

Vesta Tilly once more declines pantomime, in favor of a Christmas engagement at the Palace.

Lafayette ("The Great") returns to the London Coliseum on Monday.

CHRISTMAS DAY WITH THE MAE LA PORTE STOCK CO.

There have been Christmas trees given by companies on the road, but probably never were so many Christmas trees and such a Christmas celebration on the road as was given by the Mae La Porte Stock Co., at the Braham Hotel, Union City, Ind., on Sunday evening, Dec. 25. The company had looked forward to a very pleasant Christmas, as Miss La Porte had promised them a Christmas tree, but no such tree as she gave them was expected by any member of the company, and when they entered Miss La Porte's suite of rooms, promptly at 8 o'clock, no tree was to be seen, but she had in store for them a tree that would hold the presents could not be found in Union City, so three trees were secured, and each one was loaded—in fact, there were over four hundred presents given to the members of the company.

Three most expensive presents on the tree were a beautiful ring, set with three diamonds, that Mr. McEnroe gave Miss La Porte; a beautiful diamond ring that Mrs. La Porte gave her husband, and the Taylor from that Miss La Porte gave Mr. McEnroe.

One of the most unique presents was from the Jennings Manufacturing Co., each member of the company being presented with a complete line of toilet preparations. The comedy garden closed on Dec. 31 with "Booby Tree," which Miss La Porte arranged herself, and every one had a remembrance on that, as well as on the other trees. Le Roy Tudor, of Muncie, was the only invited guest, and at the closing of the evening, which Manager McEnroe served the company, he invited all to attend a Dutch lunch on Sunday evening, Jan. 1. Jesse Gildermaster, Joe McEnroe, and Dave Hellman also invited the company to attend a birthday party that they would give the company on Jan. 9, after the close of the performance on that night. Each member of the company voted Miss La Porte one of the cleverest and best little stars they have ever been with, and twenty-seven years ago the company who will long be remembered as one of the best ever spent on the road, on Christmas Day.

This season's receipts have been big all year, in fact we have only had two poor weeks on the season, and a good week in Logansport, Ind., the week before Christmas.

This season Harry Bothwell and Wills Turner are the only two new people with the show, having joined us last August. The Christmas that she gave us this season, after the close of the performance on that night. Each member of the company voted Miss La Porte one of the cleverest and best little stars they have ever been with, and twenty-seven years ago the company who will long be remembered as one of the best ever spent on the road, on Christmas Day.

To make Christmas Day more pleasant for Manager McEnroe we played to two capacity houses on Monday, and a good week in Logansport, Ind., the week before Christmas.

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Through THE CLIPPER the above members of the company wish to thank Miss La Porte for the merry Christmas they have ever had away from home.

THE MARCUS MAYER TESTIMONIAL.

Last week arrangements for the performance to be given for Marcus R. Mayer at the New Amsterdam, New York, Jan. 13, were practically completed by the committee in charge.

The programme as arranged includes a new one act play, in which Blanche Bates and Bruce McKee will appear.

Other features will be a musical number, by William Collier and six members of the Lambs (the Mrs. Leslie Carter, in a production, "Lina Arabell" and "Madame Sherry," Nat M. Wills, in a monologue; David Fishman and fourteen members of the Lambs, in a sketch. Other features will be added.

"NOBODY'S WIDOW" WILL GO TO LONDON.

Negotiations were completed last week by cable between David Belasco and Sir Charles Wyndham whereby the English actor-manager will make a London production of Avery Hopwood's play, "Nobody's Widow," now playing at the Lyceum Theatre, in the stellar cast, Mary Moore, playing the part of Roxana, created by Miss Bates, and Sir Charles will play the Duke of Morland, created in the original production by Bruce McKee.

"Nobody's Widow" will be one of four of David Belasco's productions which will be seen in London during the present theatrical season.

ENGAGEMENTS FOR LIEBLER PLAYS.

Recent engagements by Liebler & Co. include: H. Reeves-Smith, Ruth Holt Boulton, Charles Garry, Maud Granger, Lewis Howard, Leonard Howe, Crosby Little, Frederick Powell, Ruth Rose, Ivan F. Simpson and George Woodward, for Margaret Anglin's company, in "Green Stockings," and John E. Kellard, Howard Kyle, Gordon Johnstone, David Chester, and Langford Charles Dowd and Donald Gallaher, for the company supporting Lena Ashwell and Charles Waldron, in "Judith Sargent."

KITTY CHEATHAM'S HOLIDAY MATINEE.

Kitty Cheatham gave the first of this season's matinees on Tuesday afternoon, Dec. 27, and filled the Lyceum Theatre, New York, literally to overflowing.

There was a surprise for all when, in the second group of pieces, Engelbert Humperdinck was on the stage. The composer of "Hansel and Gretel" and "Koenigslinder," set at the piano and played the accompaniments to his own "Riddle Song," and, for an encore, to a song from "Hansel and Gretel."

WILLIS P. SWEATMAN SIGNS FOR "EXCUSE ME."

Willis P. Sweatman has been selected by Henry W. Savage for the role of the Pullman car porter in Rupert Hughes' farce, "Excuse Me." Margaret Lawrence, Berta Stanwood, Ouida Berger, Isabel Richards, Margarita Sargent, Grace Fisher and Lottie Altar have also been added to the cast.

THEY TELL ME

(IN KANSAS CITY)

INCIDENTS AND ACCIDENTS IN VAUDEVILLE, BURLESQUE, MUSICAL COMEDY AND DRAMA.

BY L. WOLFE GILBERT.

"First offense" in this burgh in six years, and I and her improved wonderfully. Increased population, large new buildings, new theatres, etc., etc., and some more, etc., etc., and then some more, etc.

Charles Robinson and his Crude Girls were at the Gaiety here, and the "natives" were raving about the troupe, and Charlie raved also. I don't blame him. If I had a troupe like that I'd rave too.

Harry (Rolls) Wardell was also a "tenant" this week, with the great New York Hippodrome Show. And that reminds me. This great and glorious country has long been infested with a mean and vicious animal. It has spent thousands of dollars in trying to drive the name of its horrible pest. This animal has been a great aid and abettor of another animal known as dyspepsia. The beast I refer to is none other than the famous "Hungarian goulash." At last we have found a headstrong animal of Harry (Rolls) Wardell, who can destroy hundreds of them without even the wink of an eye.

Big "Scream" Welch and Mealy and Monrose were at the Orpheum. "Scream" told me he was booked at his home town (a little village) not long ago, when he was unable to appear, owing to a severe cold. One of the "town clowns" met "Scream" on the street the following day and said: "Saw, Welch, you must not have been afraid or nervous was going to clap you out, you fool, you. Why didn't you come out?"

Harry Fields was here, starring in "The Shoemaker" to big business. Harry, since he has become a star, is more modest, if anything. I asked him his big "stories." Maybe it costs something to be a star and own an interest in a show. I guess not, in this case, anyhow. Reports are that the shoe has been doing great business.

There must always be a "first" time, and there was. After a Christmas "Marathon" at the Empress here, I lay down for a nap after the matinee, leaving a "call." Through the negligence of the hotel clerk, I missed a call by the manager here, phoned me severely. I could hardly endure the punishment. He changed my position on the bill to second, from next to closing. Some managers are certainly heartless.

Law Watson and his Washington Society Girls were also "present" at the Century Great show—another big business. Sam Golden (an American Saluter) and Charlie Douglas and Lillian Washburn, were conspicuously prominent in the electric cost. Selma and Grooving, the extra attraction with this troupe, do as artistic and versatile an act of its kind as it has ever been my pleasure to witness.

If the United gets "Nat C." for vaudeville it is getting a "Good-Will" (Good-Will), ha! ha!

I see where "Pester" Fountain gave my two friends, Sharpe and King, a corking good notice. I looked for the "ad." and sure enough it was there. "Sharpe, Al, and King, you deserve a good notice, you've got the net, and I know it."

"Is matrimony a failure?" Yes—"It" closed a couple of weeks ago, at St. Louis. The "It" has also gone into popular priced vaudeville. I guess that right the city has gone into vaudeville alright.

Early in this column I wrote about Harry Fields and his show being "reported" making money. I just came from the hotel, and a "report" from the show closes in a week by order of Gills Hill. Too bad.

C. Grant Gardner and Marie Stoddard, the much copied (banned) piano act, were on the bill and gave the usual excellent account of themselves, playing the "Sweetest Thing," especially large for them, as they followed me. Chorus: Who are you?

Some more news, just now—my severe punishment was removed. I am reinstated in my original position on the bill. Managers have been kind.

In a paper the editorial page started with "A Merry Christmas." Then followed with "Irving Roth is in a New York hospital," etc. Some editing.

Some of these days there's going to be no black list. Some of these days there's going to be no "buried" list. There'll be no "closing," there'll be no "cancellation." You'll sure be working—when you are booked. There'll be no split week, and no agents. To scotch you to see a day. With your permission, no "twice" commission.

Every one who I dream—dream. Oh, I'll wake up yet—some of these days.

Three years The Drunk with "The Folies." And they keep Billy Reeves. Sobriety don't count.

Would you like to hear from the famous "Gutenbergs," the Fashion Plate Duo. Well, yes, you should pay in on me but Sammy Weisberg, ahead of the Star and Garter Show, and it was good for sore eyes to see him. Sam hit on a corking good idea. To boost business he got up on "Eagle night" in every room, to see "The Eagle and the Girl" with his show. Therefore the "eagle" is into the box office.

The Great New York Hippodrome Show played here at Convention Hall, re-named the Hippodrome. The assistant manager told me they carry four hundred and some odd acting people. That does not include electricians, special stage hands, etc., etc. It is claimed this is the largest traveling organization of its kind ever before the public—of course, that is with the exception of—um Morton.

Fred Niblo's characterization of Nat Duncan, in "The Fortune Hunter," more than pleased the K. Coites.

I was talking to one of the boys playing at the Orpheum, and a little Hebrew approached us and said to the Orpheum actor: "I seen you last night; you was putty goot; you took off de part first class." Then turning to me he said: "I didn't see you; you was acting dis week?" I told him, "The Empress" the S. & C. house." At which he replied, with a sneer: "Say, do you know the difference between the Empress and de Orpheum?" I said: "No, I don't; what is it?" He said: "It's like a small stick and a porcupine."

There's no use talking. "Izzy" Berlin is turning out hits in *Marathon* order.

Did you read any article in the "Chicago American," entitled "Article Laureats on the Stage?"

Conundrum—"If Mrs. Doctor Munyon is a wonderful tonic, that makes her a patent medicine?"

The "sheet" is starting a series of competitions. I think "it" has got too much "competition" right now.

Marceline, the famous clown, is one of the features of the Great Hipp show. He did some excellent clowning in the *Rathskeller* of the hotel one day this week for the entertainment of some folks in his company.

Last call—"I want the whereabouts of the comical youths known as Thomasso Dugan and Harris Sauber."

Family Note.—Mrs. "They Tell Me" and J. R. are visiting the St. "They Tell Me" family at Philadelphia, after having enjoyed their Western trip immensely.

The Three Cogs-wheels (may, nay—typographical error)—the Three Cogwheels, a clever comedy bicycle act, "wheeled" on our bill this week to everybody's satisfaction.

The Diamond Four, an excellent quartet, was another splendid feature on the bill. Good singers and comedians. They will re-member Kansas City for a long time (personally).

Well, dear readers, wishing you a Happy, Happy New Year, I ask your future indulgence, so—

Watch next week.

FRED HAMLIN'S ESTATE.

The Appellate Division of the Supreme Court of New York, on Dec. 30, upheld the distribution of the estate of Fredrick R. Hamlin, theatrical manager, as made by his brother, Herbert H. Hamlin, as executor.

Mr. Hamlin left more than \$210,000. His theatrical enterprises, excepting real estate, he left in charge of his friends and business associates, Julian Mitchell and William W. Gray, as a trust, from which one-third of the profits should be paid to his wife, Mary B. Hamlin, and the remaining two-thirds divided between his brothers and sisters.

The bulk of the estate, which was not included in the theatrical trust bequeathed by his brother, was partitioned by Herbert Hamlin, one-third to Mrs. Hamlin, and the two-thirds divided equally among the other heirs.

The surrogate ruled on the report of Referee Robert E. Day that all of the property should be held in trust, and only the income distributed. The widow, Mrs. Mary B. Warner, residing at 305 West Seventy-first Street, New York, was entitled to only a life interest.

Herbert Hamlin was also held by the Surrogate to account for all the property distributed, including 100 shares of the Brooklyn Majestic Theatre, and \$3,000 in dividends thereon.

The Appellate Division reverses the Surrogate's order, and says the distribution is in accordance with the late Fred Hamlin's expressed desires as shown in his will. Hamlin owned partly "The Wizard of Oz," "Babe in Toyland" and "It Happened in Nordland," and other productions under the name of the Hamlin-Mitchell-Klein company.

TOOTLE'S, ST. JOSEPH, LEASED BY SHUBERTS.

Tootle's Theatre, St. Joseph, Mo., has been leased for a term of years by Sam S. and Lee Shubert (Inc.). They took over the house on Jan. 1.

The house will be known in future as Shuberts' Tootle Theatre. Harry C. Fitzgerald will be the local manager.

AUCTION SALE FOR MARCUS R. MAYER BENEFIT.

On Friday afternoon, Dec. 30, at the Lyceum Theatre, New York, there was an auction sale of orchestra seats and boxes for the testimonial performance to be tendered the veteran theatrical manager, Marcus R. Mayer, at the New Amsterdam Theatre on Friday afternoon, Jan. 15.

The auctioneers included Augustus Thomas, William Collier, Daniel Frohman, Charles J. Ross and Joseph R. Grismer. A total of a little over \$4,000 in premiums was secured through the sale of tickets.

The Lambs Club paid \$1,000 for a gallery ticket. Fred G. Whitney also paid \$1,000. Friers Club \$100. Fannie Ward \$50 and the Green Room Club \$25 for gallery tickets. William Collier secured the first box for \$300.

Another box was purchased by Fred Whitney for \$200, and another by Charles Klein for \$200. Robert Hilliard paid \$100 for four seats; James J. Brady \$100 for five seats, and Jerome Siegel \$60 for two seats, all to the front row.

"THE SCARECROW" PRODUCED.

"The Scarecrow," a four act play of Colonial days by Percy Mackaye, was given its original presentation at Middletown, Conn., on Friday, Dec. 30. Edmund Brooke, the star, played Dickon, a Yankee conception of the devil.

In the story Dickon turns a scarecrow into a human being that Goody Rikley, known as a witch, may punish Gilead Morton, a justice of the peace, who took advantage of her. This human being is a youth who waxes Morton's niece and has Dickon as a tutor. A

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EMMA MYRICK, INJURED. CONTINUES WORK.

Suffering from blood poisoning that was induced by a slight injury received recently, Emma Myrick, the leading woman of the Myrick-Harder Stock Co., which was playing at the Stage, Binghamton, N. Y., last week, appeared daily and played her parts in a manner that gave the audience not the slightest hint that she was not in the best of health.

It was during the course of the performance of "Lost River," in Binghamton, on Wednesday of the preceding week that the injury was received. In one scene Miss Myrick appeared in a bicycle race on a treadmill. While pedaling her right foot slipped from the pedal and the ankle was lacerated.

She gave the injury little thought, but later blood poisoning appeared, and a physician advised her to quit the stage temporarily and receive proper medical attendance. Miss Myrick, however, refused to handicap the company.

ELLEN TERRY TALKS ON SHAKESPEARE'S CHILDREN.

Ellen Terry gave for the first time in America a talk on "Children in Shakespeare," with "Illustrative acting," at the Empire Theatre, New York, afternoon of Dec. 29. She read selections from "A Winter's Tale," "King John," "Richard III," "The Merry Wives of Windsor," "Cymbeline," and "Macbeth," concluding with a rendition of the court room scene from "The Merchant of Venice."

Miss Terry left last week for Toronto on an extended tour in which she will continue her series of readings from Shakespeare. She will return to New York on Jan. 18, when she will give an afternoon discourse in Carnegie Hall on Shakespeare's "Patrician Heroines."

"THE DEEP PURPLE" FOR NEW YORK.

Liddell & Co.'s production of "The Deep Purple," a melodrama by Paul Armstrong and Wilson Mizner, will succeed Mrs. Leslie Carter, at the Lyric Theatre, New York, opening there on Jan. 9. The play has been running in Chicago for some time. The company will include Richard Henry, James Lee Finney, Emmett Corrigan, W. J. Ferguson, Ada Sawyer, Isabelle Waldron and Catherine Carter.

LILLIAN RUSSELL PLAYS AUSTRALIAN TOUR.

Negotiations are under way for Lillian Russell to tour Australia under the direction of Joseph Brooks, at the conclusion of her present season in "In Search of a Sister." She will end her season in New York in the late Spring, and will probably sail at once for Australia, to be there during the Antipodean Winter season.

ACTORS' ALLIANCE GIVES DINNER.

A dinner was given evening of Dec. 29, at the Parisian Restaurant, New York City, by the Actors' Church Alliance. Mrs. Owen Kildare was toast-master, and among the speakers were: Amelia Bingham, Mildred Holland, Augustus Heaton, J. P. Tucker, Mrs. Esther Herman, Peter Flint, Lloyd Bingham and J. B. Townsend.

NEW YORK SHEET MUSIC CLEARING HOUSE.

Wm. H. Penn, as president, has established the New York Sheet Music Clearing House, in New York City. The concern will represent the out-of-town publishers. L. R. Stoddard is the secretary and treasurer. The latest songs and slides will be handled for the singers.

"SHADOWS" GIVEN PRODUCTION.

The first presentation on any stage of "Shadows," a modern play in three acts, by Arthur J. Eddy, was given at the Wisting Open House, Syracuse, N. Y., Dec. 29. It was well received.

Josephine Victor, Frank Mills, Menefee Johnstone and Ralph Delmore all scored in leading roles.

HEDWIG REICHER WILL APPEAR IN NEW PLAYS.

Hedwig Reicher, who is abroad at present, will return to New York City in January, and will appear in some new plays in English. This actress, originally seen here on the German stage, became an English speaking star, and won a decided success in that language.

PICCOLI SAYS FAREWELL.

Giacomo Piccoli, the composer of "The Girl of the Golden West," sailed for Europe Dec. 28, on the Cunard liner Lusitania. Gatti-Casazza headed a party of friends, many of them singers, down to the pier to bid the composer bon voyage.

DORIS KEANE RETURNS FROM LONDON.

Doris Keane, fresh from laurels won in London in "Decorating Clementine," returned to New York last week. She stated that Charles Frohman had sent for her, as he had a new play for her.

GARDEN THEATRE MAY BECOME GERMAN PLAYHOUSE.

As this issue of THE CLIPPER goes to press rumor has it that the Garden Theatre, New York City, may become the home of a German Opera Co.

S. H. MILLER WITH LAEMMLE.

S. H. Miller, formerly with the Long Acre Booking Office, and previous to that a performer, is now in the professional department of the Music House of LaemMLE.

GATTI-CASAZZA AND TOSCANINI TO MANAGE THINGS NEXT YEAR.

The Metropolitan Opera Company has once more engaged Giulio Gatti-Casazza and Arturo Toscanini to conduct its affairs for another season.

LATEST FROM CHAS. K. HARRIS.

Eva Tanguay has the hit of her career in "The Tanguay Rag." It is one of the songs in her repertoire that she is compelled to repeat over and over. Miss Tanguay is so pleased at the success of this song that she has removed all restrictions, and any singer in the profession can use it without fear of any complications arising under the copyright law. Miss Tanguay likes the song so much that she wants everybody else to like it.

Mr. Harris' newest song is entitled "Will the Roses Bloom in Heaven." This is one of the catchiest songs that you hear about; the kind of a song that has made Chas. K. Harris' name a by-word in every household throughout the land where songs are sung. As a child song it is predicted that this will be Mr. Harris' masterpiece. There are very few composers today in America that know what is wanted by the profession. Mr. Harris is in touch with singers at all times, and when he writes a song like "Will the Roses Bloom in Heaven," he feels that it will meet with the instant approval of the profession, and with their approval he is sure the song will be a hit with the public; after all, the public are the ones to decide in the end.

Murray and Mason, a well known Western act, are featuring "Star of My Dreams, Shine On," and "I Never Knew Till Now." Nelson Marling is singing "My Old Chum," and "The Merry Wives of Windsor," "Cymbeline," and "Macbeth," concluding with a rendition of the court room scene from "The Merchant of Venice."

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OUT OF TOWN NEWS

Boston, Mass.—With four plays new to Boston, one of which is to have its first presentation on any stage, and another of which is Olga Nedersole, and the hold-over being only one week old—the first week of the new year promises to be a lively one theatrically. New Year's eve was a record-breaker at all the houses, seats selling for three and four times their usual prices.

SHUBERT (Wilbur-Shubert Co., mgrs.)—Fortes Robertson, in "The Passing of the Third Floor Back," closed his engagement 31, with a crowded house. The next attraction, for one week only, will be Olga Nedersole, in Macbeth's latest play, "Merry Magdalene." Supporting Miss Nedersole will be Arthur Forrest, Charles B. Hanford, Edward Mackay, Beatrice Moreland, and Wilfrid Rogers.

HOLLIS (Rich. Harris & Frohman, mgrs.)—Ruth St. Denis and the Bolshaika Orchestra closed a fortnight's engagement 31, with David Warfield's appearance in a new play written exclusively for him by David Belasco, the new year will start auspiciously. "The Return of Peter Grimm" is the strange and significant story of what is expected to prove one of the dramatic sensations of the year. The engagement is limited to two weeks.

PARK (Harris & Frohman, mgrs.)—"Seven Days" closed the tenth and last week of a record engagement 31. "Arsene Lupin" will open Jan. 2. The company is headed by William Courtenay and Virginia Hammond.

TRIMONT (John B. Schoffel, mgr.)—"The Girl in the Taxi" returned for one week, closing 31. Edmund Kresge Jan. 2, appearing in "The Scarecrow."

MAJESTIC (Wilbur-Shubert Co., mgrs.)—"Madame X," one of the strongest melodramas that has visited Boston in many a day, opens the second week 2. Miss Donnelly displayed admirable judgment, and gave to the part the touch of an artist, and William Elliott read as though he really meant the words.

COLONIAL (Frohman, Rich & Harris, mgrs.)—The reception tendered Jessie McCoy, in "The Echo," showed that she is succeeding with her first season as a star. She made a very unique curtain speech on the opening night. Annie Yeamans was given an enthusiastic welcome, and the other members made good impressions. Second week opens 2.

BOSTON (Frohman & Harris, mgrs.)—Mlle. Genie, in "The Bachelor Belles," closed her first week 31. Frank Lator and Josie Sadler head the comedy, and they are truly funny.

The show is here but one week, but it is proving to be a winner. Mme. Sarah Bernhardt and her own company from the Theatre Sarah Bernhardt, Paris, will begin a two weeks engagement 9. It has been decided to give three matinees, each week—Tuesday, Thursday and Saturday.

GLOBE (U. S. Amusement Co., mgrs.)—"The Rosary," written and produced under the personal direction of Edward E. Rose, was presented last week. Second week opens 2.



HERBERT SWIFT,
Dancer.

BOSTON OPERA HOUSE (Henry Russell, mgr.)—Week of 2: "Orpheus," "Leda of Lamormoor," "The Pipe of Desire," "Cavalleria Rusticana," "Madame Butterfly," and "La Traviata."

CASTLE SQUARE (John Craig, mgr.)—With Mary Young and Jack the Charlie Square production of "Jack and the Beanstalk" beats all other productions of that extravaganza in this city. Second full week opens 2.

GRAND OPERA HOUSE (Geo. W. Magee, mgr.)—"Queen of the Outlaws" closed 31. "East Lynne" with an unusually adequate production to follow. "At the Old Cross Roads" week of 9.

KEITH'S (B. F. Keith, mgr.)—Week of 2: Edwin Stevens, assisted by Fina Marshall; Ethel Green, Harry and Leo, Bodine and Arthur, Melody Monarchs, James Neil and Elythe Chapman, Sebastian Merrill company, Hathaway, Kelly and Mack, Vander Koors, and the kinetograph. Week of 9, Eva Tanguay.

LOREY'S ORPHEUM (Victor J. Morris, mgr.)—Week of 2: Lucier, Powers Bros., Kitty Robinson, Langling Tourist, Tommy Dugan, Ethel Whitehead and Pinks, Three Shortcuts, A. Kirk, Fox and Evans, Hazel Moran, Jack Dechelle Co., Will Van Allen, Carl Dammann Troupe, Booth Trio, and motion pictures.

HOWARD (G. H. Lothrop, mgr.)—Week of 2: Minnie's Jardin de Paris Co. Extra: Cora Livingston, Kawan Bros., Marie Bergeve, Onybank and Blanchette, Siddons and Earle, Maybelle Courtney, Alex Wilson, Tom Hatan, and the Howardscope. Week of 9, the Passing Parade.

AUSTIN STONE'S (Frank Stone, mgr.)—Week of 2: Theatre—Mlle. La Lottie, Keating Trio, Hilda Reed, Frank Walsh, Ida Campbell and Dolly Clifford, Manhattan Maids and motion pictures. Curio hall—Lentini, the Bayrocity Trio, Rebecca Brothers, Elmo and his trained dog Bob, Punch and Judy.

COLUMBIA (Harry N. Farnen, mgr.)—Week of 2: Big Review Burlesquers: week of 9, Jardin de Paris Co.

WALDRON'S CASINO (Chas. H. Waldron, mgr.)—Week of 2: Golden Crook Burlesquers: the Midnight Maids week of 9.

GAITY (Geo. H. Batcheller, mgr.)—Week of 2: The Behman Show.

HUN (Joseph Mack, mgr.)—Week of 2: Billy Day, Pace and Johnson, Sullivan and Gordon, Hays and Ruffell, Howe and Edwards, and motion pictures.

WASHINGTON (Nat Burgess, mgr.)—Week of 2: Blitzer and Bonvey, De Rose, Dion

Bros., Morrell and Bradley, Mlle. La Toska, Jack Clay, and motion pictures.

BOWDOIN SQUARE (J. Somerby, mgr.)—Week of 2: Kennedy and Lee, the Valdes, H. H. Patten's Diving Girls, Morse and Ray, John Philbrick, and motion pictures.

PALACE (J. M. Mosher, mgr.)—Week of 2: Beauvoir, Morford and company, Tom Ripley, Eugene La Blane and company, Three Ranjo Fiends, Ernie and Ernie, Russell and Carionette, Fricke Bros., Lawrence Clark, Landers and Knowles, Deary Pierce, Van Cooks, La Temple, and motion pictures.

BIACON (Jacob Loulie, mgr.)—Week of 2: Vernet and Byrnes, Roland and Moran, Tom Thompson, Louis Guerin, Harry Thiller, Hayes and Hayes, K. W. Dazzill, and motion pictures.

PARTINE (M. Murphy, mgr.)—Week of 2: Irene Ferguson, Margaret Scott, Jack Rich, Geo. Mack, and motion pictures.

NORM—Bijou Dream, Savoy, Scenic Temple, Palace Premier, Crown, Empire, Queen, Jolliffe, Jolliffe, Empire, Potter Hall, Orient, Liberty, Roxbury, Whitrop Hall, Zenicon Temple, Congress Hall, Olympic, Supreme, and Gordon's give motion pictures and illustrated songs.

Springfield, Mass.—Court Square (D. O. Gilmore, mgr.)—"The Slim Princess," Dec. 26, 27, did the best business of the season, and the audience went away feeling that they had spent a most enjoyable evening. Elsie Janis, the star; Joseph Cawthorn and J. C. Miron were prime favorites. "Katie Did" 28, May Vokes, Josie Intropidi and Louis A. Simon were worthy of mention. The Irving Place Theatre Co. presented "The Muskantennadel," 29, before a highly appreciative audience. "The Silent Call," 30, was seen by a good house. Dustin Farnum and Theodore Roberts both did fine work. May Irwin 31.

Yankee Girl (Jan. 3, 3, Bonci concert 5, Sarah Bernhardt 6, Joseph F. Sheehan Opera Co. 7, "The Scarecrow" 9-11, Pavlova and Mordkin 12, "The Cub" 14.

POLY'S (S. J. Breen, mgr.)—Business is at the top notch, Mrs. Gardner Crane and company, holding the long drawing card Dec. 25-30. Card Jan. 2 and week: Irene Franklin, assisted by Burt Green; Chadwick Trio, Bounding Gordons, Miller and Lyle, Mendelssohn Four, Harry Holman, Doherty's poodles, electrograph.

NEXOS (H. I. Dillenback, mgr.)—Bill 2-4: Harada, Mr. and Mrs. Fred S. Thomas, La Toy and Tonney, Bill 5-7: C. W. Littlefield, Davis and Walton, Lane and Hamilton, with moving pictures. Heavy patronage.

CLAYTON (H. I. Dillenback, mgr.)—Robyn-Dorner Stock Co. opened Dec. 26, with "The Fatal Wedding," and drew good house. Ills were made by Bertha Leigh, Marie Pert and Maurice Jenkins. "The Young Wife" Jan. 2-7.

BURTON (L. Knight, mgr.)—Big houses Dec. 26-31, the Tremont Quartette being the feature. Marie Leslie, soloist, made her first appearance. Turner Sisters Jan. 2-4, Chafoy 5-7, and moving pictures.

PLAZA (Goldstein Bros., mgrs.)—Record business Dec. 26-31. Week of Jan. 2: Farnman's goats, Eddie and Rolie White, first half; Lawton, Three Ross Sisters, last.

NOTES—"The Maestro's Masterpiece," which was to have its premiere at Court Square, Jan. 29, has, as expected, as the show will not be ready to open at that time. Roland Webster re-joined the Guy Bros. Minstrels 26, at Medina, N. Y., after a week spent with his parents in this city. Mr. and Mrs. Frank Gibbons, Billy Doherty, McCourt and Fisher, the firsts, West and Vokes, Kathleen Potter, Lee's marionettes, the last, made up the bill at the Nelson, week of Dec. 26. Mme. Bernhardt will play "Jeanne d'Arc" at Court Square, Jan. 6. William G. Cummings has purchased E. E. Le Gray's interest in the film moving picture house at Chicago Falls, where he has been a soloist for the past year.

The reports from the theatres and moving picture houses show the week of Dec. 26, 1910, to have been the best Christmas week's business since the holidays. This city, Phil Walsh is singing at the Plaza, and is receiving favorable recognition from the patrons.

Lynn, Mass.—Alditorium (Harry Kaizer, mgr.)—The business for the holidays was excellent, and everything indicates a good winter season. Here for week of Jan. 2: Josie O'Meara, Paul La Croix, De Coursey and company, Beth Tate, Una Clayton and company, the Hodge Brothers, Ward, Clair and Ward, and Winch and Sellers.

OLYMPIA (A. E. Lord, mgr.)—The attraction for the new year opens with: Marion and Burby, the Tuxedo Four, Jack Barrett and company, and Col. Fred, the trained horse, the latest in motion pictures and business excellent.

CENTRAL SQUARE (Billy Burke, mgr.)—The opening week proved a most successful one, the house being filled at every performance. The programme for the week of 2: Leslie Morisco and company, Niblo and Riley, Hanson and Blinn, Laurie Ordway and Ned Nicholson, the latter in costumed illustrated songs.

CONIQUE (M. Mark, mgr.)—Business is reported good. For the first three days of the week of 2 was seen: Gardiner, West and Sunshine, William Lavean, Stannard and Kingsworth, and Anna Norris, and for the last three days: Stone and Sheldon, Mitzi Adams and Wilfred Marion.

LYNN (Lindsay Morrison, mgr.)—The stock company played to large houses week of 26, and for the new year the company is presenting "The Squaw Man." Next week, "The Man from Snowy Mountain."

NOTES—Dreamland continues to play to packed houses, and vaudeville features are put on two nights each week. The Pastime, a West Lynn moving picture theatre, has again been opened to the public.

Lawrence, Mass.—Opera House (Julius Cahn, mgr.)—Al. W. Martin's "Uncle Tom's Cabin" Jan. 2, Sidney Drew, in "Billy," 3.

COLONIAL (John F. Adams, mgr.)—Report fine business. Week of 2: Murphy and Nichols, Will H. Rogers and company, Fitzgerald's Juggling Girls, Dennis Bros., Ben Welch, Hal Merritt, Laura Buckley and pictures.

BROADWAY (Will H. Stevens, mgr.)—Drawn Broadway (Will H. Stevens, mgr.)—Drawn company, Graham and Le Moyne, Dumirescu Troupe, Ernie and Ernie. For 5-7: Shorty De Witt, Harry Rayburn, Ed. Rose, Duff and Walsh, Olney and Radell, and pictures.

NOTE—All moving picture houses report good business.

Newark, N. J.—Newark (Geo. W. Robbins, mgr.)—The big laughing success, "Seven Days," has at last arrived here Jan. 2-7, and the advance sale shows the general desire to enjoy it. "The Fortune Hunter" is announced 9-14.

PROCTOR (R. C. Stuart, mgr.)—With the new year comes the return of several favorites, and brisk inquiry for seats 2-7. Bill: Billy B. Van and Beaumont Sisters, Royal Tokio Japs, Lewis and Casey, the Two Pucks, Fanny Rice, in "The Miniature Stage," Major and Roy, May Christian, and Gerald Griffin and company.

COLUMBIA (Geo. W. Jacobs, mgr.)—The first appearance here of "The Turning Point" 2-7, promises a continuance of the good business which is customary here. "The Rosary" comes 9-14.

WALDMAN'S (Lee Otolongul, mgr.)—The Dainty Duchess tickles the patrons 2-7, and Joe Morris, Margie Hilton, Watson Sisters, Lewis and Green, J. W. Holden, and Baker Devore Trio, give potent help. The Columbia Burlesquers come 9-14.

MINER'S EMPIRE (Leon Evans, mgr.)—Elmer Tenley and his Pennant Winners, in "Harmon Scaram," 2-7. Caliente, the dancer, is featured for the first time here. Yankee Doodle Girls come 9-14.

NOTE—It was announced last week by the Proctor management that they would put

NEW YORK THEATRES.

REPUBLIC THEATRE, 48 St., near B'way. Eves. 8.15. Mats. Wed. and Sat. 2.15. **DAVID BELASCO**, Mgr. **KLAW & ERLANGER** Present.

REBECCA OF SUNNY-BROOK FARM BY **KATE DOUGLAS WIGGIN** AND **CHARLOTTE THOMPSON**.

NEW YORK B'way and 48th St. Eves. 8.15. Mats. Wed. and Sat. 2.15. **MR. OSCAR HAMMERSTEIN** Presents.

Mlle. Emma Trentini NAUGHTY MARIETTA With **ORVILLE HAROLD**.

GAITY THEATRE, Broadway and 48th St. Eves. 8.15. Mats. Wed. and Sat. 2.15. **COHAN & HARRIS** Present.

GEO. M. COHAN'S COMEDY **Get Rich Quick Wallingford**.

NEW AMSTERDAM THEATRE, Eves. 8.15. Mats. Wed. and Sat. 2.15. **KLAW & ERLANGER**, Managers.

THE NEW FRENCH MUSICAL VAUDEVILLE **MADAME SHERRY** Lina Abarbanell, with Ralph Herz & Others.

LIBERTY 42d St., W. of B'way. Eves. at 8.15. Mats. Wed. and Sat. 2.15. **KLAW & ERLANGER**, Managers.

CHRISTIE MAC DONALD and her **Opera Co.** - **THE SPRING MAID**.

HUDSON 44th St., nr. B'way. Eves. at 8.15. Mats. Wed. and Sat. 2.15. **HENRY B. HARRIS**, Mgr. **DAVID BELASCO**, Mgr.

Blanche Bates In a New Farce **Nobody's Widow** By Avery Hopwood.

SELASCO THEATRE, West 44th St. Eves. 8.15. Mats. Thurs. and Sat. 2.15. **DAVID BELASCO** PRESENTS.

The Concert Herman Bahrt's Vienna and Berlin Success. American Version by Leo Dirichstein.

LYCEUM 45th St., nr. B'way. Eves. 8.15. Mats. Thurs. and Sat. 2.15. **CHARLES FROHMAN** Presents **MISS**.

BILLIE BURKE In the new comedy from the French **OF PONSON & SUZANNE** **WICHELER**.

HIPPODROME Entire Block, 6th Ave., 49d-44th St. Eves. at 8. Daily Matinees at 2; Best Seats \$1.00. Gigantic Entire New Triple Production. The International Corp., 12 Circuits Act.

MAJESTIC B'way & 50th St. Eves. 8.30. Mats. Wed. Thurs. and Sat. 2.15. **MAURICE MAETERLINCK'S** **THE BLUE BIRD**.

CASINO B'way and 39th St. Eves. 8.15. Mats. Wed. and Sat. 2.15. **HARRY CONOR** **Marriage a la Carte** **EMMY WHELEN**.

BROADWAY THEATRE, B'way & 41st St. Eves. 8.15. Mats. Wed. and Sat. 2.15. For 2 weeks **THE SQUAW MAN** **REVIVAL**.

LOCAL OFFERINGS OF THE WEEK.

VAUDEVILLE REVIEWS.

Victoria Theatre (Wm. Hammerstein, mgr.)—This has been a gala holiday season at this popular vaudeville theatre, the influx of visiting pleasure seekers frequently crowding the regular patrons out of their accustomed places. The bills of entertainment offered have been fully up to the Victoria standard, and a glance at the appended list below of performers in this week's bill gives the surety of added enjoyment for all visitors.

The bill is headed by Valeska Suratt, in a new production, entitled "Bouffes Varieties," in which she has the assistance of Fletcher Norton, J. C. Smith and an orchestra of young women. Miss Suratt had given her new offering a week's trial out of town, so everything was in readiness for its local premiere. It is presented in three scenes. The book is by Vincent Bryan, with music by Ray Goetz and Al. Plantados, and is staged by Joseph C. Smith. The staging and costuming is on a most lavish scale, and the production is the most important Miss Suratt has ever attempted in vaudeville. She displayed five beautiful costumes, and married and given her by Fletcher Norton. The Monday audience seemed to like Miss Suratt's new departure, and she was given half a dozen curtain recalls at its close. It will be reviewed in our New York edition.

The remainder of the bill is given over to acts which are very favorably known to the patrons here, perhaps the oddest and most novel being the act of Morton and Moore, which includes a mixture of comedy, character changes, whistling, dancing, etc. in all of which they succeeded in creating continued laughter and applause.

Mike Bernard and Willie Weston again demonstrated their powers to please in their high class musical act. They have been well known as having no superior in his style of manipulating the keys of a piano, and Willie Weston, in character songs, caught the fancy of the big Monday audiences in fine shape.

M. Bernard again in his sketch, reciting a dozen changes of costume, and in which the talented performer succeeds in effecting the changes with a rapidity almost beyond belief. His act, in its entirety, will, in point of merit, compare very favorably with any that Europe has seen here.

Harry Green, in his scrambled songs and childhood ditties, bobs up again this week, and with the same spontaneity of welcome. The audiences here like this young man, and his extemporaneous songs are received with a naturalness, as he selects his "subjects" from all parts of the house.

Belle Baker was a veritable riot with her songs, which she puts over in a style calculated to win the hearts of the most blasé theatregoer, and the audience was loath to see her leave the stage. She was in excellent voice.

The Delaherty Sisters did their jolly songs and dances in their usual lively manner, and their well known act in getting in close touch with their audience again prevailed. They pulled down one of the hits of the bill.

Max Gruber's animal act closed the entertaining bill in fine shape, its showiness being its most appealing feature.

The Naxos opened the show with some of the most expert balancing stunts on a trapeze seen here this season, closing with foot manipulating of a barrel. (See New Acts next week.)

Next week's underlines include: Irene Franklin and Burt Green, Nat Willis, Ward and Curran, Harry Fox and the Millership Sisters, Devlin and Edwood, Simmons and Leonard, Plee Juggling Jewels, Saona, and Callan and Smith.

Colonial Theatre (Percy G. Williams, mgr.)—Crowded houses have prevailed here during the entire season. Even during those weeks which are devoted to holiday shopping there has been no drop in the regular attendance. Gertrude Hoffmann's "New Revue," which she has composed, is one of the greatest offerings, is held over as the feature of an excellent bill for this week. Apart from Miss Hoffmann's clever imitations, there are a quantity of other novelties, including the "Kaleidoscope," "Kiddies," and "Physical Culture Girls," which makes the act justly popular. Jane Courthorne and company are the "added attraction" of the bill, presenting their sketch, "Lucky Jim." McCoull and Simpson also entertained pleasantly in their comedy, "The Stormy Hour." The bill also lists: George Austin Moore, in new songs; Yvette, the accomplished violinist; the Arlington Four, in songs and dances; three Livingstons, in a comedy sketch; and a number of vaudeville acts, in marvellous acrobatic stunts. See New Acts next week. Next week's announcements include: Chas. Grapevine and company, Six Seldoms, Arthur Deacon, Trovato, Golden Troupe, Clay Smith and the Melnotte Twins, and the Naxos Troupe.

Victoria Roof Garden (Geo. R. Killman, mgr.)—The largest matinee audience of the season gave a hearty send-off to the new bill presented here Monday, Jan. 2. The vaudeville bill was composed of Bonnie Sherman and Jean Sutherland, "The Diving Mermaids" (second week), and who have scored the biggest hit of the season here; Six Denos, singing and dancing act; Carline Dixon, vocalist; and Jas. Murray, imitations. New first run motion pictures were also shown.

Savoy Theatre (Rosenberg Bros., mgrs.)—The holiday seekers for pleasure and entertainment packed this house at all of the Monday shows, Jan. 2. A new bill offered by the management was composed of: Mr. and Mrs. Cortis, in a breezy playlet, entitled "The Tamer"; Jas. A. Morrison and company, in "The Verdict"; Burris and Holliday, comedy, songs and dancing; Tarlette, the dancer, and a series of first run motion pictures.

City Theatre (Samuel F. Kingston, mgr.)—The beautiful playhouse was packed last Monday by an enthusiastic holiday audience. The bill for Jan. 2, 4 included: Meyer Harris and company, Lasky's "Hobnob," Bob and Tip, John F. Clark, Howard and Linder, Faust Bros., Lyons and Cullen, and Ring Bros. For the latter part of the week: Mary Hampton and company, the Lavelles, Cycling Demons, Bert and Emma Spears, Gable and Jones, Rhoda Bernard, and Stone and Wilson.

Loew's Seventh Avenue (Marion Loew, mgr.)—Bill Jan. 2, 4: Pike and Calane, Pence and Baker, Herbert Brooks, Heale and Adams, Ingalls and Harding, Luigi Picarra Troupe. For 5-7: The Tanakas, Bijou Russell, O'Donnell Bros., Hobson and Deland, Reed and Allen, and Six Imperial Dancers.

Lincoln Square (Chas. Ferguson, mgr.)—Bill Jan. 2-4: The Ozars, Elsie Ford, Edson and Clifton, Geo. S. Lander, Barnes and Robinson, and the Azard Bros. For 5-7: Florence Hughes, That Kid, Grace McKee and company, Richards and Montrose, and Luigi Picarra Troupe.

Yorkville (Marcus Loew Inc., mgrs.)—Bill Jan. 2-4: The Skatells, Clara Nelson, Hobson and Deland, Sam Morris, and Lena Pantzer and company. For 5-7: The Ozars, Elsie Ford, Herbert Brooks, Barnes and Robinson, and "The Operator."

Columbia Theatre (J. Herbert Mack, mgr.)—Rose Sydell's London Belles opened to two smashing big houses, breaking the record Jan. 2. Next week, the Behman Show, Olympic Theatre (Maurice Kraus, mgr.)—The "Ginger Girls" are this week's offering. Next week, Fads and Follies.

Comedy (Albert Kaufman, mgr.)—Motion pictures and illustrated songs continue here, to big business.

Keith & Proctor's Fifth Avenue Theatre (G. E. McNamee, mgr.)—Carrie De Mar, in her new songs, is one of our best bets as a single entertainer. Miss De Mar keeps right up to the second in her songs, acting them so well that "every little line has a meaning of its own," which is what makes the single entertainer worth his—or her—money. She has the best number in the house, ever brought forth in "Three Days on the Ocean," with its laughable case of sea-sickness, and it is a big winner.

Joseph Hart has another offering on the present week's bill in the shape of "A Night in a Turkish Bath." It has been greatly improved over last season, and its setting is very realistic and pretty. Our old friend, R. J. Webb, returned and looking as ever, uses his splendid tenor voice to fine effect, and "acts out" like a veteran. George Wright and Daniel Baker play two broken-down, who have been brought into the bath by Mr. Jones (Webb) while he was half-seas over, and they make a great deal of the characters. George E. Hiddell, Chas. Mack, Lucene Kenney, William Lewis and John Hied play the other roles excellently. The sketch is a big laughing success, and Mr. Hart should give the author credit for it on the program.

Odette is a wonder in her plunges and under-water dolings. She has come to the front rapidly, as she deserved to, and today is in great demand as a headline feature. Her feats under the water are not duplicated anywhere in public, and Captain Adams has in her a star of the first magnitude. New York doesn't get a chance to see Odette often enough.

Pat Rooney and Marion Bent are having their own little fun with "At the News Stand," which keeps getting more entertaining every time they give it. Perhaps that is because this popular couple are so entertaining in themselves. The nimble Pat is a whole host in himself, and Miss Bent is as charming as ever—and that's saying a great deal.

Homer Miles and company have a novel and clever stage setting in "On a Side Street," with its steeple houses and its corner apartment, and the story is well thought out and equally as well played. Mr. Miles was a janitor after one's own heart, and everybody recognized "Paddy" as being a high member of the janitor's union. He did everything that a self-respecting janitor should do.

Marshall Montgomery, the ventriloquist, seems to be continually doing something to his offering that improves it. Every time it is heard a "polka," which speaks well for this voice thrower's ingenuity and progressiveness. He has an out and out winner.

The Musical Girls are five former soloists of the Boston Fadettes, and they have a capital specialty, "The Story of the Musical Girls." Another new offering is that of Emilie Lea and the Luellers (William and Louise), in "At the French Ball," which is a diverting specialty. (See New Acts next week.)

Next week's announcements include: "Circumstantial Evidence," "The Silver Bottle," Mrs. Gardner Crane and company, Taylor Kranz and White, Lorch Family, Ray Cox, Will H. Fox, and Sansone and Della.

Manhattan Opera House (William Hammerstein, mgr.)—Another huge holiday crowd was on hand Monday afternoon, when the curtain was rung up on one of the strongest bills the management has had in this house. Applause was always on tap. E. Frederick Hayles and company, in the intensely dramatic playlet, "The Bandit," being one of the biggest applause winners. Helges Bros. and Jacobson, those classy entertainers, were encored time and again, as were Ward and Curran, in their screaming skit, "The Terrible Judge." Others who rounded out the excellent bill were: Della Fox, the comic opera prima donna; Henri French, Flo Irwin and company, presenting "At the Ball," Yorkie and Adams, the funny Hebrew comedians; Andrew Mack, the popular Irish singer; Helges Bros. and Jacobson, in "The Three of Us," Ziguener Quartette, Leona Pam, Ed. Rondell and company, Billy K. Wells, the Helges Bros. and company, in "At Ellis Island," Nina Eschey, Nana, Vesta Victoria, Blake's ponies, Harry Mayo, Edmund Todd, and the Ameriscopes.

Piazza (Ted Marks, mgr.)—The strong bill presented by the management this week served to draw the crowds, and the performance was enjoyed by all. The bill names: Ixra Martin, Helen Vincent, La Belle Clarke, Breen Bros., La Belle Nello, Edith Le Roy, Ten Georgia Campers, Homer Barnett, Lew Welch and company, Allen Shaw, Karno's "The Wow Wows," Mile, Bertha, George Lashwood, Montgomery and Moore, "Harlequinade," the Cycling Demons, and the Piazza Scope.

Keeney's Third Avenue Theatre (E. J. McMahon, mgr.)—Another good bill was put on by the management, and drew the holiday throng to this popular house last Monday. The bill was good throughout, and pictures interspersed the good vaudeville.

Fourteenth Street Theatre (J. Wesley Rosenquest, mgr.)—Good vaudeville and pictures pack this house daily.

Bijou Dream (Fifty-eighth Street).—Moving pictures and vaudeville are still here, pleasing good patrons.

Unique Theatre (E. L. Well, mgr.)—Vaudeville, changed twice weekly, and motion pictures, changed daily, continue to attract large patronage.

Bijou Dream (Twenty-third Street).—Vaudeville, changed twice each week, and a daily change of motion pictures, continue to draw good business.

Dewey Theatre (Wm. H. Fox Amuse, mgrs.)—Vaudeville and moving pictures.

Manhattan Theatre (Wm. Kane, mgr.)—Good vaudeville and the latest moving pictures, as presented here, are drawing excellent business.

Bijou Dream (Union Square).—Vaudeville, changed twice a week and first run moving pictures, changed daily, continue to attract big business.

Murray Hill Theatre (Fred Waldmann, mgr.)—The Bon-Tons are here for the holiday week, opening to big business. Next week, the Bowery Burlesques.

Miner's Bowery Theatre (Edwin D. Miner, mgr.)—The Follies of the Day are this week's attraction, opening to record breaking business. Next week, The Pennant Winners.

Miner's Eighth Avenue Theatre (Edwin D. Miner, mgr.)—The Yankee Doodle Girls opened Jan. 2, to good business. Next week, The Ducklings.

Bijou Theatre (A. C. Campbell, mgr.)—"The Nest Egg" began its seventh and last week Jan. 2. "The Right Princess" for one performance only, 6. Henry Miller follows, in "The Harve."

Anzelm's Thirty-ninth Street Theatre (Sam S. & Lee Shubert, Inc., mgrs.)—Henry Arthur Jones' new three act play, "We Can't Be As Bad As All That," was produced for the first time on any stage at this theatre, Friday evening, Dec. 30, by the Authors' Producing Co. While Mr. Jones has given us better plays, his present work is worthy of his gifted pen, for his characters are well drawn and the piece is finely constructed. The one conspicuous weakness of the work lies in the fact that one knows early in the play just how it is going to end. The story, however, is interesting throughout. It has only one scene, which shows the drawing room in the country house of Lord Carnforth. Sir Ralph Newell, a rich bachelor, who has lived ten years in Argentina, is spending a few weeks at his cousin's home, near London. Among Lady Carnforth's guests are Mrs. Engaine, the widow of an American millionaire, and her stepdaughter, Violet, a miss of seventeen years. Sir Ralph is drawn to them, as they are the only ones not continually talking scandal. He mentions to the fact that Mrs. Engaine rescues very much a Nora Shand, who ten years ago was the chief figure in a nasty scandal, after having eloped with Sir Ralph's best friend, who was killed in a railroad accident while in the company of Mrs. Shand. Carnforth accuses Mrs. Engaine of being Nora Shand, and she admits it. Lady Carnforth demands as the price of her silence that Mrs. Engaine consent to the marriage of Violet to her brother. This Mrs. Engaine refuses to consent to, and in spite of the machinations of Lady Carnforth, all ends happily for her. In entrusting the difficult role of Mrs. Engaine to Katharine Kaedred, Mr. Jones (who personally produced his play) had made no mistake, for her acting in this place plays her in the very front rank of our emotional actresses. 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Hickett Theatre (Edward V. Gormley, mgr.)—The playwright, Philip H. Hagedorn, whom William A. Brady said was hoped was "another American author," has turned out what looks like a winner in the three-act farce, *Over Night*, which was given its initial production here at the Lyric. The play is the management of Wm. A. Brady, before an audience that gave very evidence of delight with it. There is pleasing action, bright talk and amusing situations, all of the friends of the story being well handled. The play is a well-developed show, at times, principally in the drawing of the characters, but this is to be expected, and Mr. Bartholomae has done very creditable work for his first effort. A few of his lines should be cut out, however. They are a little out of place. There is a mistaken idea of these youthful playwrights that they must make their characters say things that will make the audience gasp. The sooner these would-be revolutionizers of the drama get over this idea the better. The play is a little rich. Richard Kettling, a little insignificant scrimp, marries Georgina, a husky suffragette, and on their wedding day the couple run into Percy Darling, a big brute of a person, and his cute little wife, Elsie, who has just been married. That morning the couples meet on a Hudson River boat, and at Poughkeepsie Georgina and Percy, the "positive" ones, get off the boat to reach the baggage, and are left at the town. Then Elsie tells her troubles here immediately. They are taken for husband and wife by friends on the boat. Little Elsie, timid and shrinking, is made to deliver a suffragette speech, and finally the pair get off the boat at an inn where they are still further immersed in trouble. Eventually Richard's wife and Elsie's husband find them, but there is much trouble because they have been signing off boats. The play is a little out of place. Things are adjusted. O. K., and Richard, having had his taste of the master's position, makes his big suffragette wife jump through a few hoops. The burden of the acting falls on the slight, awkward Elsie, and she is a little more than a little. Lawrence, and they come to the front properly. Mr. Yost, with a big and great earnestness of manner, got in a few Francis Wilson lines, and ran away with the laughing bit, while Miss Lawrence, ingenious and satirical, was the positive joy. Grace Griswold played an old maid with hypnotic ideas and a "system" for remembering names, and got a deal of fun out of the part, which was rather overdrawn by the author. Arthur Hagedorn, with splendid results, and his fine singing voice was heard to excellent effect in a pretty Spanish song at the end of act two. Jean Newcomb was stately and good as the suffragette who, in the first scene, is made to deliver a poor, old-fashioned suffragette speech. Caroline Patschen, Grace Griswold; Caroline Powers, Norma Winslow; Purser, Royal Byron; Al. Rivers, Wallace Wesley; Steward, John Morton; Mrs. Benson, Edna May; Mrs. Lawrence, Mrs. Georgina; Herbert A. Yost, Elsie Darling, Margaret Lawrence; Percy Darling, Robert Kelly; Hotel Clerk, Arthur P. Aylesworth; Professor Diggs, Max Freeman; Porter, Joseph; Harry Beckman, mgr.)

Big Holiday audiences crowded this popular house throughout the entire showday, Jan. 2. The bill for the first three days included: Joe La Fleur, gymnast, who's acrobatic tumbling, from pyrotechnic, made a grand success. He was assisted by Little Chiquita, Fulgora. In his lightning changes of characters, with appropriate songs, proved that he could come back stronger than ever, with his ingeniously arranged and well-planned work and exchange of repartee, and also did some good singing. La Pavia introduced several styles of International dances, opening with an American dance, followed by the Spanish. The dances were well received, and the costumes, and finished with a Russian dance, which brought her most applause. Her changes were made behind a gauze curtain in full view of the audience. The Booth Trio, in their latest, "The Three of a Kind," a number on the wheel for which they received many encores. Gretchen Hartmann rounded out an interesting bill. The pictures were entertaining.

Metropolitan Opera House.—Billingsworth of Dec. 28. 29. 30. 31. 1914. 1915. 1916. 1917. 1918. 1919. 1920. 1921. 1922. 1923. 1924. 1925. 1926. 1927. 1928. 1929. 1930. 1931. 1932. 1933. 1934. 1935. 1936. 1937. 1938. 1939. 1940. 1941. 1942. 1943. 1944. 1945. 1946. 1947. 1948. 1949. 1950. 1951. 1952. 1953. 1954. 1955. 1956. 1957. 1958. 1959. 1960. 1961. 1962. 1963. 1964. 1965. 1966. 1967. 1968. 1969. 1970. 1971. 1972. 1973. 1974. 1975. 1976. 1977. 1978. 1979. 1980. 1981. 1982. 1983. 1984. 1985. 1986. 1987. 1988. 1989. 1990. 1991. 1992. 1993. 1994. 1995. 1996. 1997. 1998. 1999. 2000. 2001. 2002. 2003. 2004. 2005. 2006. 2007. 2008. 2009. 2010. 2011. 2012. 2013. 2014. 2015. 2016. 2017. 2018. 2019. 2020. 2021. 2022. 2023. 2024. 2025. 2026. 2027. 2028. 2029. 2030. 2031. 2032. 2033. 2034. 2035. 2036. 2037. 2038. 2039. 2040. 2041. 2042. 2043. 2044. 2045. 2046. 2047. 2048. 2049. 2050. 2051. 2052. 2053. 2054. 2055. 2056. 2057. 2058. 2059. 2060. 2061. 2062. 2063. 2064. 2065. 2066. 2067. 2068. 2069. 2070. 2071. 2072. 2073. 2074. 2075. 2076. 2077. 2078. 2079. 2080. 2081. 2082. 2083. 2084. 2085. 2086. 2087. 2088. 2089. 2090. 2091. 2092. 2093. 2094. 2095. 2096. 2097. 2098. 2099. 2100. 2101. 2102. 2103. 2104. 2105. 2106. 2107. 2108. 2109. 2110. 2111. 2112. 2113. 2114. 2115. 2116. 2117. 2118. 2119. 2120. 2121. 2122. 2123. 2124. 2125. 2126. 2127. 2128. 2129. 2130. 2131. 2132. 2133. 2134. 2135. 2136. 2137. 2138. 2139. 2140. 2141. 2142. 2143. 2144. 2145. 2146. 2147. 2148. 2149. 2150. 2151. 2152. 2153. 2154. 2155. 2156. 2157. 2158. 2159. 2160. 2161. 2162. 2163. 2164. 2165. 2166. 2167. 2168. 2169. 2170. 2171. 2172. 2173. 2174. 2175. 2176. 2177. 2178. 2179. 2180. 2181. 2182. 2183. 2184. 2185. 2186. 2187. 2188. 2189. 2190. 2191. 2192. 2193. 2194. 2195. 2196. 2197. 2198. 2199. 2200. 2201. 2202. 2203. 2204. 2205. 2206. 2207. 2208. 2209. 2210. 2211. 2212. 2213. 2214. 2215. 2216. 2217. 2218. 2219. 2220. 2221. 2222. 2223. 2224. 2225. 2226. 2227. 2228. 2229. 2230. 2231. 2232. 2233. 2234. 2235. 2236. 2237. 2238. 2239. 2240. 2241. 2242. 2243. 2244. 2245. 2246. 2247. 2248. 2249. 2250. 2251. 2252. 2253. 2254. 2255. 2256. 2257. 2258. 2259. 2260. 2261. 2262. 2263. 2264. 2265. 2266. 2267. 2268. 2269. 2270. 2271. 2272. 2273. 2274. 2275. 2276. 2277. 2278. 2279. 2280. 2281. 2282. 2283. 2284. 2285. 2286. 2287. 2288. 2289. 2290. 2291. 2292. 2293. 2294. 2295. 2296. 2297. 2298. 2299. 2300. 2301. 2302. 2303. 2304. 2305. 2306. 2307. 2308. 2309. 2310. 2311. 2312. 2313. 2314. 2315. 2316. 2317. 2318. 2319. 2320. 2321. 2322. 2323. 2324. 2325. 2326. 2327. 2328. 2329. 2330. 2331. 2332. 2333. 2334. 2335. 2336. 2337. 2338. 2339. 2340. 2341. 2342. 2343. 2344. 2345. 2346. 2347. 2348. 2349. 2350. 2351. 2352. 2353. 2354. 2355. 2356. 2357. 2358. 2359. 2360. 2361. 2362. 2363. 2364. 2365. 2366. 2367. 2368. 2369. 2370. 2371. 2372. 2373. 2374. 2375. 2376. 2377. 2378. 2379. 2380. 2381. 2382. 2383. 2384. 2385. 2386. 2387. 2388. 2389. 2390. 2391. 2392. 2393. 2394. 2395. 2396. 2397. 2398. 2399. 2400. 2401. 2402. 2403. 2404. 2405. 2406. 2407. 2408. 2409. 2410. 2411. 2412. 2413. 2414. 2415. 2416. 2417. 2418. 2419. 2420. 2421. 2422. 2423. 2424. 2425. 2426.

Majestic Theatre (Wilbur Shubert, co.)—“The Blue Bird” began its ninth week Jan. 2.

Hudson Theatre (Henry B. Harris, mgr.)—“Nobody’s Widow” began its eighth week Jan. 2.

New York Hippodrome (John B. Fitzpatrick, mgr.)—“The International Cup,” with the circus acts “The Ballet of Niagara,” and “The Earthquake” began the eighteenth week Jan. 2.

Collier’s Comedy Theatre (F. Ray Comstock, mgr.)—William Collier, in “I’ll Be Hanged If I Do,” began his sixth week Jan. 2.

New York Theatre (Louis F. Werla, mgr.)—“Laughing Marietta” began its ninth week.

Daily’s Theatre (Robert Robertson, mgr.)—“Baby Mine” began Jan. 2 its twentieth week.

Maxine Elliott’s Theatre (Paul Long, mgr.)—“The Gambler” began, Jan. 2, its tenth week.

Keith & Proctor’s One Hundred and Twenty-fifth Street (Charles Holstein, mgr.)—Bill for week of 2: Klein and Randolph, James Grady and company, Paul, Azard Trio, Norman, the Frogman; Wilson and Rich, Katherine Dyer and company, Valentine’s dogs. The stock company packed “A Man and a Maid.”

Alhambra (J. C. Williams, mgr.)—This week the bill offers: Master Gabriel and company, Paul Spadoni, Mabel Berra, Roland West and company, Big City Four Musical Bugs, Andy Rice, Golden Troupe, Clay Smith and Melvino Twins.

Proctor’s Harlem Opera House (C. J. Holmes, mgr.)—Always packed Bill for week of 2: Lucille Savoy, Wendell and La Due, Walter Daniels, “Erin’s Isle.” The stock offers “Darlings,” with Bertha Mann, Hallett Bosworth and Hale Norcross.

Hurtig & Seamon’s Music Hall (Sam Hurtig, mgr.)—Bovary Burlesques are here for the week.

Edwards (J. C. Cookson, mgr.)—“Marie Cahill in ‘Judy Forget,’” packed the house on Monday, 2. Next week, Sam Bernard, in “He Came from Milwaukee.”

Nemo (Wm. Fox, mgr.)—A most pleasing bill is offered.

Edwards (Wm. Fox, mgr.)—The reduction in prices is being appreciated by the people, and the house is always full.

Star (Wm. Fox, mgr.)—The best attractions that can be obtained for this class of picture and vaudeville house.

Edwards (Wm. Fox, mgr.)—Popular prices and a good bill.

Metropolians (Leon Berg, mgr.)—Week 2: Cracker Jacks, headed by Mollie Williams and Ruby Leoni, to be followed by the Hot Tots.

Bronx (Percy G. Williams, mgr.)—Bill of week of 2: Eva Tanguay, Sharkey, Gels and Lewis, Pederson Bros., Gordon Eldridge and company, Amorus Sisters, Raymond and Caverly, Wentworth, Vesta and Teddy, E. F. Reynard, and the Strolling Players.

Edwards (Wm. Fox, mgr.)—Bill 2: 4: Corbroy, Williams, Partti Carney, O’Donnell Bros., Six Imperial Dancers, The Kid Reed and Allen, “Consult.” Bill 5-7: Piki and Calam, Valentine Veron, Evans and Hans Riedel, “Consult.” Lidon & Clifton, Zzone and Baker, “Consult.”

Prospect (Frank Gersten, mgr.)—Bill 2-3: Sidney Deane and company, Armlint and Burke, Joe Kelsey, Jere McAuillie and company, Dorva and DeLeon, Gilmore and company, “Consult.”

Edwards (Wm. Fox, mgr.)—Bill 2: Mile, Paula, Rogers and Dorman, West and Henry, Lew Ward, Kear, Severina and Turner.

Mines in the Bronx (Tom W. Mine, mgr.)—Bill 2: The Knottings Co. to be followed by Edmond Hayes, in “The Wise Guy.”

Tremont (J. Jones Johnston, mgr.)—Agnes Cameron Stock Co., week 2, “Another Man’s Wife.”

Edwards (Wm. Fox, mgr.)—Montank (Edw. Trueman), “The Commuters” opened to a big house Jan. 2. Next week, Robert Hilliard, in “The Wise Was.”

MAJESTIC (W. C. Fridley, mgr.)—Sam Berg, in “The Blue Bird,” has been booked by Nella Berger, Louis Harrison and other equally interesting top makers, in “He Came from Milwaukee,” drew a packed house. Next week, “Way Down East.”

GRAND OPERA HOUSE (J. H. Springer, mgr.)—Bill 2-3: Sidney Deane and company, German Opera Co. seemed to strike the popular fancy.

PAYTON’S BLITZ (Corse Payton, mgr.)—Continuous vaudeville (eight acts), interesting moving pictures, Payton’s company grammatically says “is getting the money” and therefore has come to stay.

CRESCENT (Lew Parker, mgr.)—“Our New Minister,” with the excellent Crescent solo performers, opened “The Wife next.”

Edwards (Wm. Fox, mgr.)—Middleton, “White Captive” this week. Next week, “The King of Detectives.”

FULTON (Harry King, mgr.)—Return to vaudeville has been a decided success. The week’s bill, with H. H. Von Cambe, in “The Bickells,” Oswald and Berger, Harold Trio, Lewis and Wolf, Henry and York, in “In Nevada,” Lillian Burt and her Four Kentucky Kids, and Brothers Lloyd. Filled scope pictures.

Edwards (Wm. Fox, mgr.)—Manager Kilholz emphasizes the new year with a bill of extraordinary interest. This is the twenty-fifth anniversary bill at this house. It includes: Nat M. Willis, John B. Hymer, a comedy of the Twelve Boffians, Weston and Bernard, Trovato, the Six Seldoms, Char Aborn Troupe, Martnetti and Sylvest, Jack and Violet Kelti, Basque Quartet, Morrissey Sisters and Brothers, Thos. Yank and Dixie, and the vlograph.

Edwards (Wm. Fox, mgr.)—Emilia B. Lesquers, with the Great Maselet Troupe, an extra attraction, to packed houses, 2.

CASINO (C. M. Daniels, mgr.)—The Mont Rouge Burlesques packed the house Monday.

Edwards (Wm. Fox, mgr.)—New attractions and continuous vaudeville.

BROADWAY (Leo C. Teller, mgr.)—Follies of 1910! crowded the house 2. No “The Girl in the Taxi.”

Edwards (Wm. Fox, mgr.)—J. Rodriguez, mgr. “Getting a Polish,” with May Irwin, 8 o’clock. Mrs. Leslie Carter, in “Two Women.”

GAYETY (H. Bernard Denny, mgr.)—Fads and Follies Co., with Mason and B. as “The Two Boffians.”

AMPHION (L. A. Nilus, mgr.)—“The Arc” this week. Next, “Caught in a Net.”

GREENPONT (Bernard Blatt, mgr.)—This week: Charles Grapevina and Anna Chas and company, Conlin, Sals and arr, H. H. Von Cambe, in “The Bickells,” the Troupe, Kalmbar and Brown, Leon Koege, G. and Peters, and “The Little Stranger.”

GOTHAM (Pauline, Boyle, mgr.)—Goth Stock Co., in “Cameo Kirby,” this week. No “Are You a Fool?”

EMPEROR (George McManis, mgr.)—“Wise Guy in Society,” with Edmond Hayes, the Wise Guy, this week. As a special feature, Daisy Harcourt. Next, “Moulin Rouge,” with the Troupe, mgr. The house company, in “The Banker’s Daughter,” this week.

LUCERN (Louis Phillips, mgr.)—The house company, in “The King of the Optum Hill,” this week.

Edwards (Wm. Fox, mgr.)—This week: Bill: Hilderbrand and Lloyd, Norman Ray and company, Harry Phon and Sisters, C. and Duan, Harry Feldman and company, Wells and Bows, Helen St. Raynor, Ned Dye, and the Troupe, in “The Wise Guy,” this week’s people are: The Shermans.

BLACKSTONE, CHICAGO, OPENS.

On Saturday, Dec. 31, Chicago's newest theatre, the Blackstone garden scene in "F. S. Minister Beddoe," by George Ade, was presented, with William H. Crane as the star. The production was made by Chas. Frohman, who, with Klaw & Erlanger, is lessee of the house. Harry J. Powers is resident manager, and Augustus Pitou Jr., business manager.

The Blackstone Theatre is in Hubbard Court, half a block from Michigan Boulevard, and adjoining the Blackstone Hotel. It is one of the finest theatres in the country, costing about \$500,000. The lobby is done in French walnut and gold, the auditorium in soft tints of ivory and green. The chairs are patterned after those in the Gaiety Theatre, London. There are but two boxes, one on each side.

By all odds the most striking of the interior furnishings is the drop curtain, which is a single Aubusson tapestry, and one of the largest pieces ever imported into this country. It represents the garden scene in the time of Louis XIII, and is said to have cost \$15,000.

In lighting, no studded lights are used. The ceiling is lighted by indirect lights, and the side walls have gold scones with silk shades.

There is plenty of provision for the comfort of the actors. There are twenty-five dressing rooms, each beautiful and complete in itself, provided with a window for each actor.

The building is fireproof. The auditorium, being open on all sides, ample exit facilities are thus provided.

A PRODUCING DEPARTMENT BY UNITED AGENCY.

A producing department has been added to the United Booking Offices, according to J. J. Murdoch, one of the officials of the U. B. O. Hugo Baruch & Co., of Berlin, Germany, costumers and stage outfitters, will look after the production end of it, and high class pieces will be the result, it is promised.

CHRISTMAS WITH MARKS BROS.' CO.

A Christmas with Marks Bros' Co., Erie, Pa., marks, manager, at New Liskard, Ont. After the first performance, the company was installed in the spacious rooms set aside for us by the genial proprietor of the Grand Union Hotel, Behold, on entering there was the Christmas tree all loaded down with the good things we thought to receive. Manager Marks acted as Santa Claus, and it was no easy task either, as the tree was ten feet high and wider than the centre door of some of the parlor sets we get in this neck-of-the-woods.

Mr. Marks received from his wife, Kitty Marks, a beautiful silver watch, with his monogram engraved on the back, and bob to match, with his monogram cut out of solid gold. Mr. Marks in return presented his wife with a lovely Peter Thompson dress and several other costly presents. Mr. and Mrs. Marks also received from their sister, Miss Sully, butter knife and sugar scoop from Geo. W. Marks; set of silver knives and forks from Sully and Phelps; burnt wood jeweled mirror from Mrs. Brooks; silk stockings from Mrs. Brooks; leather handbag and several other presents from Mrs. Sully; traveling kit from Mrs. Marks; silver travel slipper from Geo. W. Marks; burnt wood jeweled mirror from Mrs. Brooks. Mr. Sully received a pair of fancy vests and other presents from Mrs. Sully. Miss Gardner received a travelling case from Mrs. Marks; fur lined slippers from Mrs. Brooks; silver watch from Mrs. Brooks; and several other useful presents. Mrs. Brook a handsome travelling case from Mr. Brooks. Mr. Brooks an elegant double gold vest chain and locket from Mrs. Brooks. Miss Kayne a travelling bag from Mrs. Brooks. Several other useful presents. Little Dorothy Brook received a godly share of playthings from 'Dear Old Santa Claus'. Mr. Chamberlain, Mr. Barney, Mr. Rooney, Geo. Alex at Erie, Pa. Mr. Marks, Mr. Brooks, and Mr. Sully, as well as all the lady members of the company, exchanged any number of useful and ornamental presents. Manager Marks presents each lady member with a handsome box of perfume. After the distribution of presents, all sat down to supper, and afterwards, by the lady members of the company, all they deserve credit for the abundance of good things to eat which they set before us, and with song, jest and stories we enjoyed our Christmas dinner. We had a very merry evening, and we had one of the best dinners I have ever seen. It was indeed our good fortune to sit down to tea, by Mr. Zahalen, proprietor of the Grand Union Hotel, making it, all in all, a Christmas long to be remembered by each and every one of us.

STAGE CHILDREN'S CHRISTMAS TREE.

Five hundred children of the stage had their Christmas celebration on Jan. 1, in the Criterion Theatre and the New York Theatre concert hall. In the theatre they gave an entertainment for relatives and friends, and the concert hall they had a feast and a dance. Each child was given a holiday wish from four great Christmas trees, all dressed by Rev. Thomas Ellis and Joseph Grismer.

The Criterion was filled with friends of young folk, the place was brightly decorated and evened out by the Rev. Thomas Ellis, up, disclosing old Kris and the four trunks and the five hundred stage children.

Joseph Grismer told how "Aunt" Lou Edridge, Mrs. E. L. Fernandez and "Tony" had honored the Christmas tree for stage children years ago.

The executors of the Pastor estate here placed at the disposal of the committee considerable permanent fund, and this has been increased by the contributions of members of the theatrical profession.

The stage was under the management of Mrs. Anna Morrison and Mrs. Anna Alt. After the performance the children had dinner and got fruit and candy to take home.

NEW THEATRE TO HONOR ELLIOTT TERRY.

The New Theatre, New York, announced that its founders, of whom William K. Vanderbilt is president, will present Ellen Terry with a gold founders' medal in recognition her distinguished services to dramatic art.

The presentation will be made about the middle of January when Miss Terry will give a lecture tour of America, which will be in New York. This will be the second founded medal conferred. The first was presented last Spring to Dr. Horace Howard Furness and Eugene O'Neill, by the same authority.

The honor will be conferred in connection with a special matinee of "The Thunderbolt" to which several hundred players, dramatic authors, artists and distinguished persons are invited. Miss Terry will occupy the principal part of the evening, and will engage out an intermission, and at the fall of the curtain the presentation will be made.

This Week's New Vaudeville Acts

TO BE REVIEWED NEXT WEEK.
MUSICAL GIRLS, Fifth Avenue.
EMILIE LEA AND THE LUCIFERS, Fifth Avenue.
THE NAVOS, Victoria.
VALESKA SURATT'S BOUFFES VARIETES, Victoria.
FLO IRWIN, in "At the Ball," Manhattan.
FRANK HARTLEY, American.
EDMUND TODD, American.
TOD NODS, American.
CONRAD AND WINTON, Alhambra.
MABEL BERRA, Alhambra.

SAN FRANCISCO

Special Dispatch to THE NEW YORK CLIPPING
COLUMBIA.—Second week of "The Dollar Princess."
SAVOY.—Mary Manning. In "A Man's World."
FRENCH.—"The Queen of the Moulin Rouge."
GARRICK.—Max Dill, in "Playing the Ponies."
NEW ALCAZAR.—"Salomy Jane."
VALENCIA.—Vaudeville and pictures.
ORPHEUM.—Week of 1: Alice Lloyd, Harlan E. Knight and company, the Four Famous and Lew Sully, in concert, with Orpheum Road show (its last week) and kinodrome.
CHUTES.—Week of 1: Ricebono's horses, the R. A. G. Trio, Stevenson and Sugarcake, and company, Hancy and company, and biograph.
EMPRESS.—Week of 1: Pelham, Carter and Waters, the Eight Zingaroos, Vardon, Perry and Wilbur, Leo and company, Kitti Magardo, Joe Magardo, the Mayo Trio, Emery motion pictures.

NATIONAL. — WEEK OF DEC. 29. Carlen Bros., Stone and Hayes, Joe Kirby, the Alexanders, Burke and Burke, Petite Doris D

WIGWAM.—Week of 25: Selfridge's eight performing bears, Happy Jack Gardner and company, May Nannary, Romain, Billy Chase, the Big Bear, Beatrice Turner, and Wigwam.

NOTES.—Chas. E. Mack is giving a series of holiday performances at the Central Theatre.

at the Bismarck Cafe announces vaudeville Dec. 31. This now makes three of the largest and best cafes giving free vaudeville, beside the orchestra concerts. . . . At the Market Street Theatre, for week commencing 25, the following appeared: Carlton Chase, the Musicals, the Millers, the Vaggers, Beek and Henney, Chas. and Jewel Eichman, and moving pictures. . . . The week of 25: Richardson's novel songs, Fr. Ball Bros., Hender, Calish and Stelling, L. pantomime of "A Tragedy of the Nile," the Yards, Gould Sisters, Oswald Grant and Photoplays.

MANHATTAN OPERA CO.
EXTRAORDINARY

FESTIVITIES. Christmas was celebrated by members of the Manhattan Opera company in a most enjoyable manner at the San Carlos Hotel in Pensacola, Fla. The management of the San Carlos threw open the large dining room, which had been beautifully decorated for the occasion, and members of the Manhattan Opera company, all dressed in gala attire, gave a most excellent performance. Robert H. Kane, at an elegant course dinner. The festivities were held following the Saturday night performance, and lasted until the small hours of the morning. Present were the following all members of the company, and Mr. Kane was presented with a beautiful diamond ring (the gift from his company), in appreciation of his kindness to them.

Among those attending the celebration were Robert H. Kane, proprietor and manager of the Manhattans; Charles B. Brow, business manager; the Misses Nella Brown, Madge Caldwell, Claire Whitney, Lelia Thott, Ethel Hendricks, Henrietta Dreyer and Florence Koney; and the Messrs. Charles Fulton, Mr. and Mrs. Clifford Meeker, and George Natanson, Mr. and Mrs. Walter Roberts, Wilbur Cox, Raymond Crane, Harri Nelson and Charles Morton.

GLASGOW'S NEW THEATRE.
Adolph Draft of the European Sun

The theatre is a beautiful, up-to-date house very bright and elegant, and is located one of the best sites in Glasgow, with seating capacity of 2,300. It will be run by Mr. and Mrs. S. B. Butt, who are giving one show a night and one or two movies a week. Some big attractions and stars have been booked by Sherok & Braff at the theatre, among whom are Yvette Guilbert, the most famous French London comedienne, Ed. Byrne and George L. Thomas. They are the two principal comedians of Gaiety Theatre, London. This is their first appearance in vaudeville.

MANAGER AND ASSISTANT MANAGER

On Saturday, Dec. 31, the employees of Grand Street Theatre, New York, surprised Harry Beckman, the manager, with a tuxedo and a half carat diamond ring, and J. Michaels, assistant manager, with a gold watch. Following the presentation, the employees treated the employees to a midnight lunch.

ROSE STAHL LAYS ASIDE "THE

CHORUS LADY."
Rose Stahl will close her season in "Chorus Lady," on Saturday night, Jan. 1, and begin rehearsals of her new play, "Maggie Pepper." She is playing this week at Majestic Theatre, Jersey City, N. J.

BELASCO'S PLAY HAS COPYRIGHT

PERFORMANCE.
A copyright performance of David Belasco's new play, "The Return of Peter Grimm," given in London, Eng., night of Dec. 29. The first American performance is this week at the Hollis Street Theatre, Boston, with De Warfield in the leading role.

TASCOTT PROUD OF DAUGHTER

Viola Tascott, piano player at Hamnstein's Roof, New York, the pictures
vaudeville resort over the Victoria Thea
is the daughter of Tascott, the coon shou
She is a favorite at the house.

FRANK GERSTEN WINS SUIT.

ed Fran Gersten, manager of the Pros Theatre, in the Bronx, who was formerly nected with Hurtig & Seamon's enterpr has sued them for \$2,080 for alleged bre of contract, and has obtained judgment.

SHAPIRO HOME ON SATURDAY
Maurice Shapiro, who has been in B...

for the past six weeks on a pleasure business trip, will arrive home Satur Jan. 7.

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MORRIS REPORTED TO HAVE NEW HOUSES.

It was persistently reported last week that William Morris has increased his circuit by the addition of five houses. Pittsburg is among the most important cities in which Morris is said to have located.

GUS McCUNE'S UNIQUE GREETINGS

G. E. McCune, the popular and able manager of Keith & Proctor's Fifth Avenue Theatre, has sent out the following humorous card to his many friends:

Here's to you and yours, and may blessings
be heaped upon you in 1911 and the
Century to follow.
If you've got a proposition that listens well
Come around and spring it!
I'm from Texas and you can steer me—but
you've got to steer me right.
I've been to Missouri, but they can't show
New York.

Don't bring any hard luck tales—too busy with my own troubles.
It's a grand old world, but we've got to hustle to make good.
Cut out the flowery stuff and slip me the facts.
It's a short life and a merry one—if you're in right!
I'm for you 50-50, but you've got to be properly staged.

AT HOME ALL THE YEAR
Daily, including Sundays.

9.30 A. M. to 11.30 P. M. (Sometimes later)
FIFTH AVE. THEATRE, Broadway at 28th St.
New York.

NEW YEAR'S GREETINGS.
Give Williams the Hospital's Best Wishes.

Ed. J. Williams, Harry Kunkles, Ruth Hoff,
Ed. L. Harkins, Harry Kunkles, Harry Kunkles,
Harry Bulger, "The Thief," Co. Lasten
Glaouis Klark Co., Agent Harry Vickers, Clark
Tuttle, Kemble & Sinclair Co., E. J. Ha-
P. E. Springer, Frederick Guest, Al. Reeve,
Frank Rogers, Frank Dudley, Will Rossiter,
Sydney Wacker, Sydney Wacker, Sydney Wacker,
Sydney Wire, Aerial Shaws, Dave Hellman,
Harry Thomson, Nick Conway, Excelsior Car-
nival Shows, the Clifords, Millar Bros., D.
Ahrend Co., Harry C. Bryant, Dora Schult-
Alf. Grant, Ethel Hoag, Tom Creamer, Louie
Adams, Ed. Adams, H. H. Adams, H. H. Adams,
B. Monroe, Mr. and Mrs. John B. Wright, R.
Mulford, Matt Woodward, J. A. Le Roy, M.
Bell, Paul Florns, Odvia, Capt. C. F. Adam,
Adelaide Herrmann, Sidney Munroe, Har-
S. Hodges, the College Girls Co., Keene &
Adams, Adams, Adams, Adams, Adams,
McComb, Great Raymond, Elaine, Louie, Ba-
Quinn Neat, Toront and Ford D'Alliza, T.
Zanices, C. P. Stinson, A. Adamini, Ed. Fr-
tag, Fred Waldman, Will Roehm, Mr. &
Mrs. Harry Houdini, Margaret Sharpe, Ma-
Gladys, Gladys, Gladys, Gladys, Gladys,
Mindil, Geo. Lievellyn, Halg and Ken-
Neely Bros., Ed. Felzer, John Le Clair, A.
Hicks, Jas. W. Thompson, Brooks & Ved-
Hal Merritt, Morris Abrams, the Crapau-
Frank W. Blasser, Frank Spellman, and R.

Paul Conchas and P. Richards cable
New Year's greetings from Berlin, Germany

BERNHARDT IN A PLAY BY A

One of the features of Sarah Bernhard last week at the Globe Theatre, New York was her production of "Judas," a play in eight scenes, by John de Kay, the French translation having been made by J. C. Chastellain. The play, which was first performed Thursday night, June 22, was its best on any stage. In dealing with his subject Mr. de Kay makes Judas first as a worshiper of Christ. Later he falls under the spell of Mary Magdalene, and when the latter desires him to follow Jesus, he betrays the Master to the Romans.

The play lacks continuity, and as a dramatic work it has little value. Mme. Bernhard, as Judas, she gave less satisfaction than in any role in which we have seen her.

he **DAVID WARFIELD IN "THE RETU**

David Belasco produced his new play, "The Return of Peter Grimm," with David Warfield in the title role, at the Little Theatre, Boston, Monday, Monday, Tuesday, Tuesday, Wednesday, Wednesday, Thursday, Thursday, Friday, Friday, Saturday, Saturday, Sunday, Sunday.

JOHNNIE NALON, the musical expert.

A CLIFFER caller last week. It is four years since Mr. Nalson has been in New York. He has just returned from Canada, where he played twenty weeks on the Rich & Verbeine show. His home is in the Brooklyn, and he intends to play a few weeks last of Winter.

KOLLIER and KLIFSKY write: "We have just finished ten weeks for Edward J. Flis and have received contracts for twenty more weeks from him. Our act is meeting with success, and we are featuring our new march, 'Wild Fox.'"

THE POLACK office is producing several musical comediettas for the smaller varietyville time, and has already several on

BURLESQUE NEWS

BURLESQUE REVIEWS AND RELIABLE NEWS, WRITTEN BY EXPERTS, FRESH EVERY WEDNESDAY.

WESTERN WHEEL MANAGERS DENY STORY.

BARNEY GERARD AND GORDON & NORTH TO STAY WITH THE EMPIRE CIRCUIT NEXT SEASON.

The story printed in a theatrical paper last week that the Barney Gerard and Gordon & North shows were to desert the Empire circuit to go over to the Eastern wheel, is without foundation. A Clipper representative saw Mr. Gerard, and he made the following statement:

"The rumor was as big a surprise to me as it is to those associated in the Empire circuit (Western wheel), and in justice to everyone I can only say there is absolutely no truth that I will leave the Empire circuit. My dealings with the Empire officials have always been of the pleasantest kind, and they have never refused any concessions I

may have asked, and as I have the biggest attraction in the circuit and am playing to enormous business everywhere, I cannot understand how the report originated.

"I have been out of town since last September, and have not seen or heard from anyone connected with the opposition circuit, and have never discussed any of my business with any one. It is a mystery to me how such false reports find their birth."

Aaron Hoffman, a partner of Gordon and North, said that their shows would stay in the Empire circuit, and as the conditions were entirely satisfactory to Gordon and North, and that their three shows are doing business.

THE EASTERN WHEEL TO HAVE OPPOSITION IN OMAHA, NEB.

THE EMPIRE CIRCUIT GETS THE KRUG THEATRE FOR BURLESQUE.

The Empire Circuit Committee has closed a contract whereby its attractions will play the Krug Theatre, Omaha, Neb., which has been a first class house, playing the best of attractions.

The Eastern wheel has had a clear field in Omaha for nearly two seasons. Burlesque was put in last year by the Columbia Amuse-

ment Co. and proved successful.

The Western wheel attractions will play four days at the above house, instead of the lay-off before they go to St. Joseph, Mo., for the last three days that fill in that week.

The Rector Girls will be the opening attraction at the Krug, beginning Sunday, Jan. 8.

Changes With Serenaders.

The Six Juggling Blossoms, an imported girl act, which has been a feature of the olio with Jack Singer's Serenaders (Eastern wheel), closed with the show at Pittsburgh on Saturday. The McGuinness Bros., a clever singing and dancing act, which has been closing the olio, also closed. Both acts returned to New York. The Columbia Comedy Four opened with the show at Cleveland on Monday. Versus on Wheels opened as a special feature with the Serenaders at Cleveland, on Monday. The act will stay with the show for the remainder of the season.

Lady Buccaneers Co. Enjoy a Christmas Dinner.

Harry M. Strouse and Wash Martin, owners of the Lady Buccaneers Co. (Western wheel), gave the entire company a Christmas dinner Dec. 25, at Adler's Hall, St. Paul, Minn.

The feast started at 11:30 p. m. and was kept up till a very late hour. Jos. K. Watson, Mull Clark, Helen Van Buren, Virginia Ware and other members of the company made speeches. The "success of Strouse & Martin" was the toast often proposed. Presents were exchanged by different members of the company.

Two New Pennant Winners.

Marker and Cameron, who have lately joined hands, replaced Sherry and Collins, with the Pennant Winners, at Miner's Eighth Avenue Theatre, New York. They will present their act, "The Soldier and the Scotchman," for the rest of the season with that company.

Parisian Widows' Christmas Party.

R. K. Hynicka, of the Standard Theatre, Cincinnati, gave a Christmas dinner for the members of the Parisian Widows at Doerr's. There was much good cheer and some little talks by Manager Clements, Manager Abbot and Frank Smith.

Frank Metzger Given Credit.

Frank Metzger, advance man of the Ducklings Co. (Western wheel) is given credit for bringing out Pat Moore, the boxer, in a newspaper controversy. He was given the credit over a lot of pugilistic managers.

BURLESQUE THEATRES.

CASINO THEATRE, BROOKLYN, N. Y.

CHAS. W. DANIELS, Manager. This week—MOULIN ROUGE GIRLS

MURRAY HILL THEATRE

42d St. & Lexington Ave., New York. COLUMBIA AMUSEMENT CO., Lessees. This week—THE BON TONS

COLUMBIA THEATRE

B'WAY, 47th STREET, N. Y. This week—ROSE SYDELL'S CO.

EMPIRE THEATRE

2nd St. & Lexington Ave., New York. Tel. 3620 Bush. Best Seats, 50c. Broadway & Ralph Ave., Brooklyn. This week—THE WISE GUY

MINER'S

8th Ave. Theatre, - Yankee Doodle Girls Bowery, - - - Follies of the Day

Empire, Newark, The Pennant Winners

Miner's, Bronx, - - - The Ducklings

EVERY MAN AND WOMAN

In BURLESQUE

SHOULD HAVE A COPY OF THE

History of

Burlesque

For the past 40 years. Names of shows, opening attractions, rosters, and deaths in burlesque for the past 25 years. Headlines who appeared in burlesque at one time. The formation of both wheels, origin of old time titles. A good book to decide arguments. Worth ten times the money. Send fifteen cents in stamps or coin.

This money is turned over to the Actors' Fund. Address THE NEW YORK CLIPPER, 47 W. 26th Street, New York.

ROSE SYDELL'S LONDON BELLES (Eastern).

Columbia Theatre, New York, Jan. 2.

Miss SydeLL can undoubtedly be credited with showing the handsomest gowns worn at this house so far this season. The three creations which she flashed on those in front Monday, 2, caused murmurs of surprised approval as each one appeared in turn, a bewitching combination of silk, satin and brocade, rich trimmings, too complicated for description, and the hats were made to match. The outfit was in keeping with the plan of the entire show in equipment, and the other principals, as well as the chorus girls, wore dresses that did not show any signs of a four months' hard tour.

Miss SydeLL, as "The Girl from Sherry's," has another surprise for her friends by appearing in blonde hair, not straw blonde, but just auburn enough to contrast with the raven black color of her hair of former seasons, and the effect is pleasing. In the second act, she was effective in her singing of "The Burlesque Queen," which had several encores for her work, as well as for the entire company. Loretta Fawn was Lulu, an affinity: Monta Parker was Mrs. Hinks, Susie Fisher, Mrs. Gould. The characters did not cut much ice in the general mixup caused by the wanderings of Mr. Hinks, and Mr. Gould and Mr. Pepperpot and others in search of excitement and diversion. Bill Millard was conspicuous as Mr. Hinks, a lawyer. Sam Bennett was Bill Smithers, a dunder. Dave Rose laughed loud and heartily on the slightest provocation as mischievous bell boy. Bill Millard came on occasionally as Mr. Gould. Dewey Campbell was a tramp, who bobs up continually and joins the festivities. Johnny Weber, and Johnny Brown, Fred Rector, James M. Mack and Robert Harris completed the supporting company—but no, way down at the foot of the programme, after the chorus girls, we notice the line "Smits Hassenfeffer, wealthy picnic man, Johnny Weber, and Johnny Brown, certainly there as usual, as the laugh-maker. In his original German make-up, with his funny German interpolations, which seemed to hit at least half the audience, and his funny facial contortions and his "Oho," he made good as the principal comedian. (By the way, he stays for five more years with Rose SydeLL's Co.)

A classy chorus has been selected for this season, and all of them are good workers and fine lookers, and fit to be seen in the pictures painted by "Papa" in the olio. They are kept busy by the changes throughout the entire show, and action never lags. The line includes: Margie Martin, Billy Dare, Irene Brown, Loretta Fawn, and the chorus girls, Ray Pudig, Josie Nevins, May Emerald, Irene Bingham, Texas Allen, Frankie Partridge, Helen Everett, Emma Rodgers, Ida Lacombe, Evelyn Earl, Leona Griffin, Hattie Brown, Laura Brown, Flora West, Tillie Dawson and Dora Steele.

All the comedy bits were enjoyed by the audience, even the stopover game and the card on the satchel game, and the business representation and conversation. The comedy was certainly there as usual, as the laugh-maker. In his original German make-up, with his funny German interpolations, which seemed to hit at least half the audience, and his funny facial contortions and his "Oho," he made good as the principal comedian. (By the way, he stays for five more years with Rose SydeLL's Co.)

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JOHNNIE WEBER

Has signed for FIVE MORE YEARS as PRINCIPAL COMEDIAN with ROSE SYDELL'S LONDON BELLES over the Eastern Wheel. Too late for a Merry Christmas and a Happy New Year. Wish you all Good Luck.

Dave Marlon's Christmas Dinner on the Stage.

A happy party gathered on the stage of the Columbia Theatre, Scranton, Pa., at the Christmas dinner given by Dave Marlon, of the Dreamland Burlesques, to the members of his company and several friends, arranged by Manager George Nelson Teets of the house. It was an elaborate spread, well served and thoroughly enjoyed.

The guests were seated about four tables running the width of the stage. Music for the occasion was furnished by the Lawrence Orchestra. A large, elaborately trimmed Christmas tree was ablaze with vari-colored electric bulbs.

Mr. Marlon and Agnes Behler were at the head of the table, and at their right were Mr. and Mrs. Teets and attaches of the company and theatre. Flashlights of the party were taken in differently arranged groups.

In the midst of the courses there was an interruption to permit of the distribution of Christmas gifts, with Manager Teets acting as Santa Claus.

Fred Collins, toastmaster, announced that, as an appreciation of the manner in which it had been treated, the company desired to present to Mr. and Mrs. Teets a magnificent silver toilet set. All the members of the company united in presenting to Mr. Marlon an elegant silver loving cup of massive and beautiful design and suitably engraved.

The diners, in addition to Managers Marlon and Teets and their wives, were: Mr. and Mrs. Leon Evans, of Newark, Mr. and Mrs. Fred Softly, Mr. and Mrs. Fred Collins, Mr. and Mrs. Toni Bryan, Mr. and Mrs. Robert Travers, Mr. and Mrs. Charles Yeager, Mr. and Mrs. Henry Plunkett, Mrs. Aldie Hendrick, Katherine Curry, Violet De Yella, Dora De Yella, Suzanne Garlin, Irene Grosvenor, Rose Smith, Frances Murphy, Joy Graves, Margie Thomas, Rose Morris, Frances Weston, Hazel Mellow, Ruth Moore, and Messrs. Joseph Sullivan, John Irwin, Edward Coleman, Harry Shoppell, Percy Bennett, Al Zimmern, Max Gordon, Joseph Manne, Walter Luman, Ben Hammond and Hector James.

Christmas at the Casino Theatre, Brooklyn.

After the show on Friday night, Dec. 23, Manager Chas. W. Daniels, of the Casino Theatre, Brooklyn, N. Y., was called back on the stage to settle an argument between the stage hands and the orchestra as to the correct way of eating green peas. After settling the question to the satisfaction of all hands concerned, Ben W. Harris then presented to him the name of the attaches of the Casino Theatre, a beautiful cut glass punch bowl outfit. Mr. Daniels responded in a neat little speech, and when he had finished, Wm. Stucke, of the Casino Orchestra, presented to Mr. Harris a beautiful watch-fob. All hands then retired to a cafe to partake of the usual Christmas cheer necessary on such an occasion.

Signs with Show for Five Years.

Johnnie Weber, principal comedian with Rose SydeLL's London Belles Co., was visited by Manager Wm. S. Campbell in his dressing room, after the show, in Boston, Mass., and was handed a contract for five years, commencing next August, which he signed. He is a big favorite over the Eastern wheel.

Chas. Boyle to Return to Burlesque.

Chas. Boyle, who retired from burlesque this season to take care of his hotel at Mukwonago, Wis., will return to the burlesque field next season as principal comedian with the Ducklings Co. (Western wheel), supported by a strong cast.

Revere and Yulr, The Girls Who Look Alike.

Eleanor Revere and May Yulr, the Girls Who Look Alike, are one of the features with the Pennant Winners (Western wheel). The success of their act is the costume and appropriate singing numbers.

Cozy Corner Girls in Cincinnati.

The Cozy Corner Girls scored a big hit in Cincinnati. Anna Yale, Olga Orloff and Margaret Newell were a clever and good looking trio of prima donnas. Belle Hummel proved pleasing. The comedy of Richy Craig is of the kind which is always good.

Florence Bennett in Good Health Again.

Florence Bennett, principal woman with Irwin's Majesties (Eastern wheel), who has been ill for three weeks, returned to work at the Olympia New York, and was accorded a big reception at every performance.

McIntyre to Do Comedy.

Wm. J. McIntyre, late of McIntyre and Groves, will replace Joe Barton with the Follies of the Day Co. (Western wheel), at the Follies Theatre, New York, N. Y., Monday, Jan. 9, in the comedy part. He is now playing old man parts.

Joe Barton to Leave Follies of the Day.

Joe Barton, tramp comedian, of cycling fame, will close with the Follies of the Day Co. (Western wheel), at the Follies Theatre, New York, N. Y., Saturday, Dec. 7, to play vaudeville around New York.

Al. Reeves in His "Home" Town.

Al. Reeves has issued a New Year's letter to his old time friends and pals of boyhood days in Toronto, Ont., for his engagement at the Gaiety, in that city, his old friends to come around and see him this week.

The Gaiety, Omaha, Has a Banquet.

The annual Christmas dinner was given upon the stage of the Gaiety Theatre, Omaha, and was a very enjoyable affair. We acknowledge an invitation to be present.

Notes.

AL. LEWIS, of Howard and Lewis, with the Vanity Fair Co., was not able to open with the company in Newark Monday, Dec. 26, owing to an accident in New Haven, Conn., Sunday, Dec. 25. A street car crashed into a coach containing Lewis and his family, who came from New York to attend a wedding. The coach was overturned and demolished, and the occupants were thrown out, not one of the five escaping without an injury. It was a miracle that they were not all killed. Mr. Lewis sustained a sprained ankle, which will keep him from work for about ten days. He will rejoin the company in Hoboken, N. J.

JAMES FURRY replaced one of the Creighton Bros. in the Midnight Maidens Co., at Rochester, N. Y.

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Staff of the Bon Tons.

The Bon Tons are doing well this week at the Murray Hill Theatre, New York. The staff includes: Ben Harris, manager; James Lake, stage manager; Wm. Latort, carpenter; Wm. Fink, electrician; Ed. I. Perline, leader; Arthur Heiler, props.

Deaths in the Profession.

Frank Worthing, the well known leading man, for several seasons principal support of Grace George, died in the Garrick Theatre, Detroit, Mich., just before the evening performance of "Sauce for the Goose," on Tuesday, Dec. 27.

He dropped to the floor as he stepped on the stage at the Garrick for the opening of the first act, and was dead in twenty minutes. Hemorrhage of the lungs was the cause. A physician was hurriedly summoned, but could do nothing, and Mr. Worthing did not regain consciousness.

The orchestra was playing and the curtain was just about to go up. As soon as it was known that Mr. Worthing's attack was serious, the audience was dismissed.

He had suffered for many years with consumption and had been very weak. He played Monday night, 26, the opening night at Detroit, and the strain told heavily on him. On Tuesday he was urged by Miss George not to try to go on, but he insisted that he was strong enough.

Twice Mr. Worthing had been obliged to retire from the stage on account of ill health, but each time came back apparently cured. Last season he quit early in the Spring, and at that time it was said that he would never be able to act again. Last Autumn, however, he returned from England, where he had been spending the Summer, and joined Grace George's company in a tour in "A Woman's Way." He was later engaged for Mrs. Leslie Carter's company, in "Two Women," but he left that organization before the play opened, to rejoin Miss George.

Mr. Worthing was born in Scotland, and when quite young became a medical student at the Edinburgh University, but three months was enough. He then joined a small dramatic company at South Shields, as prompter, at fifteen shillings a week.

He made his first appearance on the London stage at the now defunct Jodrell Theatre (Great Queen Street), Nov. 24, 1888, as Mr. France, in "The Alderman." His first important engagement was in support of Sarah Thorne.

He played opposite to Mrs. Bandman Palmer as Romeo, Orlando, Benedick, and many other characters. In 1890 Mrs. Patrick Campbell engaged him for her production of "As You Like It." In 1891 he acted at the Avenue Theatre, London, in "The Merry Wives of Windsor." Later he took the late Charles Coghlan's place with Mrs. Langtry, in "Cleopatra" and "Lady Clancarty." At the close of that season Mr. Worthing was signed by Olga Netherwood for "The Transgression" and "The Silent Battle." It was shortly after this that Augustus Daly brought him to America as leading man for Ada Rehan.

He made his first American appearance at Daly's Theatre, New York City, on Dec. 13, 1894, in "The Sign of the Cross." With Ada Rehan he played two seasons in New York, and one in London in "School for Scandal." "Love On Crutches" and "The Merry Wives of Windsor" were his last roles in England.

Upon his re-appearance in America he played at Miner's Fifth Avenue, New York, March 23, 1896, as Ned, in "A House of Cards."

At the Garrick, New York, Oct. 24, 1898, he played De Contris, in "Catherine" at the Herald Square, Oct. 16, 1899, he was David Brandon, in "The Children of the Ghetto." In January, 1900, he played Anthony Depew, in "Naughty Anthony," and at the Bijou, New York, Dec. 17, 1900, he was the original Richard Sterling, in "The Climbers." At the Criterion, New York, in 1902, he appeared in support of Julia Marlowe, in "The Cavalier," and in 1903 was with Miss Marlowe, in "Queen of Hearts." In 1904, at the Criterion, New York, Mr. Worthing was Haynes Wilmshurst, in "A Wife Without a Smile," and on Feb. 1, 1905, at the Madison Square, he appeared as Jack Temple, in "Mrs. Temple's Telegram."

On Sept. 1, 1906, he was the Rev. Gordon Claverling, in "Zira," at the Princess. On Jan. 22, 1906, he appeared as Mr. Vanderveldt, in "The Fascinating Mr. Vanderveldt," at Daly's Theatre. Mr. Worthing re-appeared in "London, England," at the Criterion, Thelma Houston, in "The Climbers," and June 19 as Sir Alan Maclean, in "The Macleans of Blairness." Returning to America he appeared Sept. 11, 1906, at the Manhattan Theatre, New York, in "Love On Crutches," with Grace George.

On April 15, 1907, he acted Henri des Penelles, in a new version of "Divorçons," made by Margaret Mayo, and produced by William A. Brady, for Miss George, at the Black & White Theatre, New York. His performance was one of exceptional merit. He appeared here in 1909, in "Is Matrimony a Failure?" and at the time of his death was on the road in Geraldine Bonner's "Sauce for the Goose."

Mr. Worthing has long been prominent on the American stage, with the exception of some short special engagements in London during the season there, as, for instance, several years ago with Mrs. Patrick Campbell at the Criterion Theatre, in "Love On Crutches," "The Merry Wives of Windsor," "The Sign of the Cross," and "The Whirlwind," and again the following Summer with Grace George, at the Duke of York's Theatre, in "Divorçons." Years ago he was leading man with Grace George in "Her Majesty," and he held the same position with Julia Marlowe, Amelia Bingham, in "The Climbers," Blanche Bates, in "Naughty Anthony," Margaret Anglin, in "Zira," Maxine Elliott, in "The House of Cards," and Margaret Hillington, in "The Wife Without a Smile."

Such a list comprises some of the most prominent feminine stars of to-day, and his record with these players represents a sum total of artistic achievements superior to not a few actual "stars." In "The Fascinating Mr. Vanderveldt," his role was one in which Arthur Houshouser starred in England, while his performance in "Catherine" is a grateful memory of that exceedingly well acted play, in which Anna Russell was the star.

At Howard Stanton in "A Woman's Way," Mr. Worthing accomplished some of the best work of his artistic career.

The funeral service was held on Friday, Dec. 28, at "The Little Church Around the Corner," New York City, and interment was in Greenwood Cemetery, N. Y.

Herman Brandt, one of the best known violinists in the country, and a composer, died on Tuesday, Dec. 27, at his home, No. 136 Lexington Avenue, New York City, from pneumonia. For years he was first violinist in Theodore Thomas' orchestra, in Chicago, and conducted in San Francisco the Brandt String Quartette. Fifteen years ago he came to New York from the Coast, and since then had played first violin in the Philharmonic Orchestra. He was in the front rank of

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teachers of the violin and numbered among his pupils violinists now playing with the Philharmonic and Damrosch orchestras. Among his best known compositions was "The Album Leaf." Mr. Brandt was born in Hamburg, Germany, sixty-eight years ago, and studied music in a conservatory in Leipzig. He later became concert master in Prague, Bohemia, and then came to America. He is survived by a son, Herman Brandt Jr., a cellist, and a daughter, Mrs. Lillian Wright, a pianist.

Charles R. Webster, an actor, died from pneumonia on Jan. 1, in his room at 217 West One Hundred and Twenty-sixth Street, New York City. He was sixty-two years old, and was born in Hartford, Conn. Mr. Webster supported Booth and Barrett years ago, and was a member of the famous Stock Co. He made his biggest hit in St. Louis in the part of Petruchio, in "The Taming of the Shrew." Afterward he made a tour of Europe with members of the stock company. During the past year, he had been appearing in negro comedy parts. Last Saturday night, at the Alhambra, he had the role of the old negro horse trainer in "The Little Stranger." He leaves a widow and one son, Dr. C. H. Webster, of 371 East Two Hundredth Street, The Bronx.

Murry Long, an actor, who for years was a member of the Woodward Stock Co. in Kansas City, died at the Alexian Bros. Hospital, St. Louis, Mo., night of Dec. 30. Mr. Long was taken to the hospital last June, suffering from a general breakdown, but later was removed to the home of his wife's parents, Kansas City. His condition again became grave and Dec. 3 he was removed to the hospital.

Willard F. Wentworth, a former theatrical man, aged seventy-five years, died on Dec. 28, at Winnetka, Ill., from a complication of diseases. In his early days he was engaged actively in the promotion of theatrical and sporting ventures, and later in the hotel business. In 1897 he organized the old White Stockings baseball team, and just before the Chicago fire, produced at the Crosby Opera House, that city, the first grand opera ever given there.

Mrs. Ida Stewart, once in vaudeville, died in the Sisters' Hospital, Los Angeles, Cal., on Dec. 21. Her brother, P. N. Magg, also in vaudeville, was at her bedside when she died. She was 36, at the family residence, 1126 East Tenth Street, Los Angeles. Mrs. Stewart was once well known in vaudeville circles, chiefly in the production of dramatic sketches. She was married to her husband, R. M. Stewart, some years ago. There were no children.

Ed. Moran (John E. Marron), of the old time song and dance team of Moran and Duffy, Mr. Duffy is now of Pittsburg, Pa., and Mr. Moran is now of Pittsburg, Pa. They were married on Dec. 30, at the family residence, 1700 Forbes Street, Pittsburg, Pa. Mr. Moran was in his forty-ninth year, and is survived by his sisters, Ella and Sarah. Funeral services were held from the Epiphany Church, Pittsburg, Jan. 2, at 10 o'clock, in St. Mary's Cemetery, that city.

Floyd (Shorty) C. Turner died in Pittsburg, Pa., Dec. 10, from tuberculosis, and was buried in the Lutheran Cemetery, Brooklyn, N. Y., on Dec. 15. Mr. Turner was well known as an advance agent with Decker's Minstrels, Sullivan & Vance, John Robinson, Barnum & Bailey, Buffalo Bill and Pawnee Bill. His last work was with the Buffalo Bill Shows, last summer.

Under the Tents.

Sparks Show Notes.

Fletcher Smith, press agent of the Sparks Shows, the past season, closed at Salisbury, N. C., Dec. 3, and has been spending his vacation in New York and Haverhill, Mass., his former home. He returned to Salisbury last week, where he will take charge of the painting and decorating of the show for next season. The Sparks Shows are comfortably quartered on the fair grounds at Salisbury.

Charles Sparks and wife are spending a brief vacation in New York, and spent Christmas at the old homestead at East Brady, Pa. This is the first time the entire family has been together on Christmas in twelve years.

Jack Foley, boss hostler of the Sparks Shows, is in charge of the stock and mechanical department at the new Winter quarters of the show.

Paul Jacoby, chief elephant trainer, and Fritz Brunner, who handled the big lion act with the shows last season, are both busy at the Winter quarters, teaching their pets new tricks for next season.

Albert Keller, principal announcer with the shows, is spending the Winter at his home, Michigan City, Ind.

Bert Mayo and wife, the former equestrian director with the shows, and his wife, principal rider, are spending the Winter at Salisbury. Mr. Mayo is looking after the new horse act, owing to the death of one of the animals used last season.

The members of the Sparks Shows in Winter quarters spent a most enjoyable Christmas. Mr. Sparks was spending the day at East Brady, Pa., but he was not with his wishes the "bunch" sat down to a specially prepared spread. There was a real Christmas dinner, with all the "fixings," and everyone was given a remembrance by the "Governor." Manager Charles Sparks received his Christmas day recently the guest of Frank A. Robbins, at the latter's Winter quarters, at Jersey City.

From Sun Bros' Winter Quarters.

The Sun Brothers' Shows are snugly ensconced in quarters at Central City, Pa. Macon, Ga. The "works" are in active operation.

Skilled mechanics, high class painters and wood artisans are battling with many new and artistic architectural designs. It will be a newer and better looking show than heretofore, and will be rejuvenated in keeping with the title of the show, "Progressive." It is the aim of the management to make it one of the best equipped one train shows ever sent on the road.

Larger tents will be spread, more commodious accommodations for the people traveling with the company will be accorded, and larger exhibition and performing ranks will be employed.

Some sixty people are quartered at Macon, many of the bosses are here, and a number of the performers are engaged in practicing their acts. The new big ring barn here makes it possible to handle the largest acts in the country.

The weather here for the past three weeks has been of the Indian Summer variety. In fact, the climate in Macon is always balmy and warm, no snow or unusual cold weather

over reaching it, being situated close to the Florida border.

The twentieth annual tour of the show will be inaugurated some time in March.

Polack Office Organizing Winter Circus.

The Polack Office, of Pittsburg, Pa., is organizing a big Winter Circus, which will play an eight weeks' season under local auspices in towns throughout Pennsylvania, West Virginia and Ohio, opening the season at Canton, O., Jan. 9. The show will carry about sixty performers and a band of fifteen pieces. A special band wagon and steam calliope will also be carried, and street parades will be made whenever the weather will permit. The show will be under the management of Harry R. Polack, who has secured as his general agent, Will H. Rice, well known in circus and carnival circles as a promoter of experience and ability.

Sydney Wire is the general press representative, and the local promoters are George Dorman, Sam Asch, H. L. Hamilton and Larkin Hadley. A number of well known circus acts have been engaged for the show, a full list of which will be given as soon as all contracts are signed.

I. M. Southern Remembered by His Employees.

On Christmas Eve, I. M. Southern, the circus program publisher, was presented with a solid diamond Shriners button, he being a Noble of Mecca Temple.

Alfred Farrar made the presentation on behalf of the employees. Mr. Southern was completely taken by surprise, and with tears of thanks responded as best a man can under such circumstances.

Immediately following, J. M. Allen, in a few but appropriate words, presented to Mrs. I. M. Southern, on behalf of the employees, a handsome cut glass punch bowl. Mr. Southern had to reply to this, as the madame was not present.

Trainer Bitten by Alligator.

From Washington, D. C., comes word that "Cusky," a seven-foot alligator, being exhibited in a local music hall, attacked his trainer one day last week.

The reptile snapped his jaws on the leg of the victim. The stage hands cried "Cusky loose," and a surgeon sewed up Swann's wounds. He found, in addition to several cuts about the arms, legs and body, a deeper gash across the scalp, where the tail of the animal had hit him.

Cowboys to Hold Reunion.

Under the leadership of J. Ellison Carroll, of Erick, Okla., a remarkable troupe of four hundred cowboys gathered in Oklahoma City, Okla., Dec. 30 and 31, to compete for \$1,070 prizes. Carroll has been scouting through the ranges of Texas, gathering up the wildest steers in the land.

The prizes offered by Carroll were as follows: \$400 for the quickest time; \$200 for the second; \$100 for the third; \$75 for the fourth, and \$25 for the fifth.

The Seven Belfords Own Some Property.

George W. Belford, of the Seven Belfords, sensational Irish acrobats, has purchased 126 1/2 acres of land at Kendallville, Ind., with a beautiful house and barn. This is to be the home of the Eight Belfords, including Mrs. The act is a success on the United States.

The Lowmades for the Hippodrome.

Oscar Lowmades and his wife will appear at the New York Hippodrome, opening in February, for a three months' engagement. They are hard-at-practice at their Winter quarters in Reading, Mass.

Notes.

At Canton, O., the local Elks are making great preparations for their Winter circus, which they hold at the Auditorium week of Jan. 9. The committee has arranged with the Polack Winter Circus to furnish the attractions and to handle the work of local promotion. H. L. Hamilton, of the Polack Shows, is on the ground and is handling the publicity and programme. A large advance sale is reported.

MANAGER C. F. HARRISON, of James Adams' Show, was a CLIPPER caller last week. He is now completing arrangements for next season, which will open Feb. 18, at Charlotte, N. C., at which city the show is now located in Winter quarters.

NOTES FROM WELSH BROS' Winter Quarters.—Things are assuming a business shape at the Winter quarters of this newest great road show and London Hippodrome (Combined) (Inc.), and all will be ready for the opening in April. Among the people already engaged for next season are: Prof. John White and his famous troupe of equine and canine wonders; Madame Yucca, the "strong woman," and May Koster, female singing clown. The show will be new and up-to-date in every respect, and will be the best ever offered the amusement loving public by these well known managers.

CAPT. H. SYDNER has signed for one more season with his animals and will work all the wild animal acts with the Downie & Wheeler's Shows.

SYDNEY WINE, well known in circus and carnival circles, has been appointed general press representative for the Polack Winter Circus. Will H. Rice is general agent with the show.

MARGARET ANGLIN IN "GREEN STOCKINGS."

Margaret Anglin, who has recovered from her recent severe illness, appeared in "Green Stockings," a comedy, by A. E. W. Mason and George Fleming, at New Britain, Conn., on Monday, Jan. 2.

A large holiday audience liked the play, and Miss Anglin as a comedienne is likely to be as successful as she has been in emotional work. Her leading man is H. Reeves Smith, and Maude Granger is also a member of the cast.

FRED C. LEWIS and wife write that after a suit lasting over three months, he has at last secured a judgment against John M. and Louise Hutchison, of the Hutchison Stock, in Springfield, Mo. Judgment was for \$226.33 and costs of case. Mr. Lewis claimed \$246.32 mark note at its head being one of the many features of this charming scene, which, by the way, bears the promising title, "Brava, Dacapo!" and from all indications is sure of many more "Dacapo" (encore).

Fashionwrights seem to be getting short of names for their offerings, and are resorting to some very commonplace titles, like "Berlin geht zu Bett" ("Berlin Going to Bed").

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P. RICHARDS' BERLIN LETTER.

BERLIN BUREAU OF THE NEW YORK CLIPPER.

The Drama Having a Hard Time of It in Germany in Competition with Progressive Vaudeville—The Claque, a Great European Institution, Which Dispenses Applause and Makes Certain Calls a Specialty—The Latest Two Revenues of Berlin, Trending the Same Topic and Proving Equally Successful—A Case of Mistaken Identity and a Strict Censor of Public Morals—Unique Conditions Which Prompt All Artists to Become Sponsors for the First Number on the Programme.

While the vaudeville shows of this city have been doing a remarkably strong business ever since the opening of this season, the legitimate theatres are constantly complaining about exceedingly poor attendance. This is especially noticeable now before the holidays, as there are so many interesting sights to be taken in at present in the streets of Berlin, as well as in the cafes and big stores with all their free attractions. Thus the managers find it hard to get their houses well filled with "tapes" even, a current story having it that two prominent theatrical managers of this city had a serious falling out over some deadheads.

Even some of the biggest dramatic stars have been doing a remarkably strong business, and it would not be surprising to see many of them now flock into vaudeville, since the ice has been broken over here by such legitimate stars, Schildkrant and Harry Walden.

While the latter will commence his two months' engagement at the Apollo Theatre, with the opening of next season, in a strong one act play, supported by a large cast of well known actors, the former is still continuing to act heavily with his emotional sketch called "Der Schatten" (The Shadow), in which he plays the character of an old, broken down tragedian, who ultimately turns insane in the midst of a most touching scene which brought forth some sad reminiscences to his feeble mind.

A big musical comedy star, Mizzi Wirtz, has also made her appearance at the Apollo Theatre lately. In a small sketch, entitled "Frauenrathse" (The Female Puzzle), while the vehicle was hardly well chosen, still it gave her voice ample opportunity to display it to good advantage. The sketch presents that time-worn bedroom and disrobing scene, with the traditional light-tone burlesque, which the audience here loves to see, and a theme which has nearly been played to death on both sides of the Atlantic.

So far the majority of sketches over here have proven a very encouraging success, although some of them had to depend strongly on the "claque" of the finest theatres.

This great institution, while practically unknown in the States, is of vital consequence in nearly every European music hall. The public, however, is getting aware of the fact that the claque is not a new thing, since there is a hired claque in the house, and we know some establishments where even a clever artist can finish his act and leave the stage without getting as much as a single recall. It would not be far from the truth to say that this claque is the life and soul of the big hands and that rhythmic applause.

Quite naturally, therefore, that every artist will avail himself of the opportunity to make sure of a certain amount of applause, and very seldom do we hear of any one who emancipates himself from the services of the claque. On the other side various cases have come to our notice, where some over-ambitious artist asks and pays for more than the usual amount of applause. Your correspondent was shown a list of "instructions to the claque" by a member of that "illustrious" body, which read just about as follows:

"On entering, short but intense applause; increasing applause after every trick. After the end of the act, continuous applause and calls of 'brava.' Not less than four curtain calls. Isn't it nice when you can get your applause made to order that way? The only trouble about it is that this way doesn't mesh with the managers over here, as they are 'on.'"

The two review theatres of this city, the Metropole and Walhalla, have both been successful in the choice of their offerings this season. The former has made a lucky strike with Victor Haddens' "Harrish, wir leben noch" (Harrish, We Are Still Alive), book by Julius Freund, and under the general management of Richard Schultz. The play deals with the recent comet scare, and represents his "nobles, due to the person, visiting mother earth, which he had failed to strike on his rapid descent. He is now being shown around by Miss Frivolity, and among other highly interesting sights they are taking in a festivity at the court of Louis XV, which is a most gorgeous sight and a masterpiece of modern stage effects. Another very attractive feature is represented in the living art pictures from the French art exhibition, introduced by Fragonard and Boudry. The play is mostly composed of political satires, and also ventures some rather risky jokes, which, however, seem to strike a sympathetic chord with the Metropole audiences, while they would serve to drive some of the more conservative members of the Walhalla Theatre to the door. It could hardly do any better than choose as subject for its rowdy theme a theme very similar to the one before mentioned, and scores immensely with its Mr. Harrish, who finds Berlin an ideal city, and so signally located on the "Spree," and takes in all the sights that the German "Tenderloin" has to offer. No need of telling that there is lots of hilarity and plenty of beautiful women, as well as bewitching costumes, "money" being the name of the game. The play is a most charming scene, which, by the way, bears the promising title, "Brava, Dacapo!" and from all indications is sure of many more "Dacapo" (encore).

Fashionwrights seem to be getting short of names for their offerings, and are resorting to some very commonplace titles, like "Berlin geht zu Bett" ("Berlin Going to Bed").

Moving Pictures.

Releases.

LICENSED FILMS.
EDISON—Jan. 1: "In the Days of Chivalry," drama, 1,000ft. Jan. 4: "Sleep, Gentle Sleep," comedy, 900ft. Jan. 6: "The Fire Department of New York," 4,000ft. A. S. Warner, Jan. 10: "The Test of Friendship," drama, 1,000ft. Jan. 11: "The Home of the Seal," 3,000ft. Jan. 13: "The Link That Held," drama, 1,000ft. Jan. 17: "With Interest to Date," drama, 1,000ft. Jan. 21: "An Eventful Evening," drama, 1,000ft.

SELIG—Jan. 2: "The Argonauts," drama, 1,000ft. Jan. 5: "Ramona's Father," drama, 1,000ft. Jan. 9: "Shadows of the Past," drama, 1,000ft. Jan. 12: "The Past," drama, 1,000ft. Jan. 16: "Buddy," drama, 1,000ft.

BIOGRAPH—Jan. 2: "The Two Paths," drama, 900ft. Jan. 5: "When a Man Loves," drama, 900ft.

ESSANAY—Jan. 3: "Redeemed Criminal," drama, 1,000ft.

KALIS—Jan. 4: "Bolted Door," drama, 900ft. Jan. 6: "Runaway Eugene," 900ft.

LUBIN—Jan. 5: "A Mix in Masks," comedy, 900ft. "His Last Parade," drama, 3,000ft. "Crimson Scars," drama, 900ft. "The Rival Dramatists," comedy, 1,000ft. "Dutch Kids," 1,977ft. Jan.

Bed"), at the Linsen Theatre: "Maenne, hack mir mal die Taille auf" ("Hubby, Unbutton My Waist"), at the Thalia Theatre, and several others of an equally suggestive nature. Under these circumstances one can not blame the police for exercising a rather autocratic censorship over all plays, and for eyeing every new offering with well founded suspicion. And like all cases of this kind, the innocent ones have to suffer with the guilty. Thus it has happened in Dresden quite recently that a famous singer and a knockabout comedian were engaged on the same bill at a prominent vaudeville theatre of that city. As customary all over the continent, the music of each artist had to be submitted to the police censor a week ahead of the former's opening, and thus the manager sent in for approval among other instrumental offerings, to be used on the next month's programme, the music of the singing knockabout comedian. The latter uses a song in his act, entitled "Ich kann fuerwahr nie stille sein" ("I Can Never Rest Quietly"), which he sings while indulging in some of his acrobatic stunts. As for the lady, she intended to render that well known American song, "Love Me and the World Is Mine"—in German, "Lieb mich und die Welt ist mein." To the manager's great surprise he found both of the songs scratched off the list upon its return to the police headquarters. The over suspicious censor had by mistake considered the titles of the two songs to belong together, and thus thought them sufficiently suggestive to "blue pencil" that "suspicious" song.

There is another story being told at all the coffee-houses, which provoked many a laugh at the expense of the local police superintendent. This worthy official had been receiving some private information about a burlesque troupe, recently from a small suburban theatre, not being quite above reproach, and in order to investigate these charges, he called in one of his trusted sleuths and ordered him to witness a performance of that questionable burlesque, called "Man Lacht" ("It is Laughter"). Now, it is hard to determine whether the superintendent did not pronounce this title very clearly, or whether the detective was still laboring under the effects of some slumming-tour. At any rate, he pronounced the title in the most proper of the city where the play "Moloch" (which title, if pronounced in German, does sound somewhat similar to the one previously mentioned) is being enacted for the two hundred and fiftieth time, and is treating the rather serious problem of the trusts in a similar manner as the famous American play, "The Lion and the Mouse," the word "moloch" signifying the greedy octopus.

Next morning the detective reported at headquarters, and was assuring his superior that the piece was all right, but the girl who was playing the leading part was a "stunner," when the latter cast a glance at the programme which his subordinate held out to him, and saw at once that it was with the company during the regime at Robinson's Opera House.

Gas Rickett, the president of the German Actors' Society, has just published a book of theatrical statistics, which contains some rather interesting information about the theatre in Germany. According to the same, there are 25,400 people making a living in the legitimate stage of this country, of which there are 16,000 actors and the rest are musicians, electricians, stage hands, etc.

These 16,000 people recruit themselves as follows: 5,200 actors, 3,100 actresses, 2,000 male singers, 1,700 female singers, and a chorus numbering 3,000 males and females. There are in the German Empire 350 theatres that keep open all winter, 150 that keep open during the summer, and besides 120 travelling companies, which play Winter and Summer, if the business warrants them to do so.

There is a movement on foot on part of the professional societies of Europe to do away with the selling of photographs and song sheets among the audience by the artists in many of the small vaudeville houses. Besides the fact that these actions tend to lower the dignity of the variety profession in the eyes of the public, they have also lost their economic value, as the managers are deducting the probable income which the artist might derive out of these sales from the salary, when closing the contract. It has also been proven that the artistic effort of the performers playing in these places are suffering under their endeavor to finish their acts as quickly as possible, in order to get among the audience and push their sales ahead of the other artists. Thus one can observe in these music halls the rare spectacle of all performers on the stage being anxious to get the first number on the programme.

The once famous Cafe "Victoria," which has for many years had the distinction of harboring the best of the artists' trade, has now closed its hospitable doors, and has been modeled and changed into a big restaurant. But a much more convenient and entirely up-to-date cafe is making its bid for the artists' patronage—the Cafe Karkun, corner Behren and Friedrichstrasse—and it is to be hoped that the majority of the profession will avail itself of this opportunity for better quarters, as this place is located most conveniently, and offers better appointments than the old fashioned "Victoria," which did not seem able to keep up with the requirements of the coffee house comforts—even to the modest demands of the vaudeville fraternity.

VITAGRAPH—Jan. 3: "All Is Fair in Love and War," 975ft. Jan. 6: "Misses Finch and Billy," comedy, 975ft. Jan. 7: "The Little Water," drama, 944ft. Jan. 10: "Doctor Cupid," comedy, 987ft. Jan. 13: "Water Lilies," 991ft. Jan. 14: "Coward or Hero," 975ft.

INDEPENDENT FILMS.
POWERS—Dec. 27: "The Station Agent's Daughter," drama. "Freddie's Courtship," comedy. Dec. 31: "A Daughter of Virginia," drama. Jan. 3: "Pinker on the Moon."

CHAMPION—Jan. 4: "Days of the Early West," drama. Jan. 11: "Bill's Widow," comedy, 950ft.

ECLAIR—Jan. 2: "Well Matched Marriage," 485ft. "Great Medal Competition," 485ft.

IMP—Jan. 2: "Wise Druggish." YANKEE—Jan. 2: "Royal Wishbone." AMERICAN—Jan. 2: "Mrs. Gaggle's Visitor."

THANHOUSER—Jan. 3: "Pasha's Daughter."

New House in Tulsa.

The Use Theatre, at Tulsa, Okla., was reopened to the public Dec. 19, to capacity business, under the management of Proctor & Marsh. The policy will be independent motion pictures and spot-light songs, with Cecil

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Smith, "The Boy with the Dufferent Voice," as vocalist, and Elsie Bradford as musical directress. The Use is one of the best equipped and most attractive houses of Tulsa, Okla.

Healy Opens New Picture House in Ft. Worth.

On Dec. 22 the "New Healy" picture theatre, was opened to public. R. A. Healy is owner and manager, and has one of the most beautiful houses in the South. The first floor seats 300 people, and the balcony 125. Music is furnished by a fifty-piece Wurlitzer orchestra and a large pipe organ. He will show three new pictures each day, and the price of admission will be 5 cents.

Stock and Repertoire.

Himmelsin Players Celebrate.

Himmelsin's Associate Players, featuring Bessy Dainty, were treated to what each member of the company declared to be the happiest night of their lives at Logansport, Ind., where the company opened a week's engagement on Christmas Day. The members of the company were invited to Miss Dainty's rooms at the Dunn Hotel. There, to the surprise, surrounded by presents of all descriptions, stood a magnificently illuminated and highly decorated Christmas tree. At Miss Dainty's suggestion, and without any further formality, the company started to enjoy themselves, in a jolly, genial, and director, was crowned "King Santa Claus," and much laughter was evoked by the manner in which he, assisted by Marie Van Etten (Mrs. W. W. Echols) superintended the distribution of the various presents. It was found that no one had been forgotten, and some very expensive and useful presents were exchanged. During the evening lunch was served, a large punch-bowl, filled to the brim, was within the reach of all, and "punching" was frequently indulged in. At 2 a. m. the affair was brought to a close, and was pronounced by all present "the best ever."

Incidentally the company has been doing an excellent business since opening, and all are looking forward to a long season. The roster is as follows: Jno. A. Himmelsin, manager; James A. McNavin, business manager; Kirk G. Smith, agent; Ira E. Earle, stage director; Wm. Teanyon, leads; Wm. Nichols, Ian Mallory, W. O. Miller, Hugh Wright, F. E. Blanchard, musical director; Goldie Cleveland, Marie Van Etten, Hazel Corinne, Baby Voneta Mallory (Toodles, our mascot), and Bessy Dainty, who is featured with the company.

Lillian Kemble Has Typhoid Fever.

Lillian Kemble, leading lady of the Forepaugh Stock Co., at the Olympic Theatre, Cincinnati, is ill with typhoid fever. She is at Bethesda Hospital. Her place has been temporarily taken by Lavinia Shannon, who was with the company during the regime at Robinson's Opera House.

Robyns-Dorner Stock Co. at Springfield, Mass.

The Gilmore, Springfield, Mass., opened Dec. 26, with the Robyns-Dorner Stock Co. The company includes: Frank M. Bock, director; Maxine Miles, Marie Pert, Betsy Sudson, W. C. Stedman, E. S. Leonard and Maurice Jenkins.

FRANK K. LANHAM writes: "The Horne Stock Co. is now on the eighth week of its Winter tour, and has played to very satisfying business through the Blue Grass State. We spent our Christmas week in Lexington, Ky., with Somerset following. We are carrying our own special scenery and seventeen people. Alfred A. Webster and Pearl Evans Lewis recently joined for leads. Mr. Webster replaced John B. Whitman, who was forced to close and go to his home in Philadelphia to nurse a severe case of rheumatism. The cast includes: Frank M. Bock, director; Milly Freeman, Gertrude Hamilton, Whitney Collins, Blanche Epley, Pearl Evans Lewis, Jack Fairfax, Howard C. Robinson, C. J. Emmerick, Robert Lurvey, carpenter; Mr. and Mrs. F. P. Horne, Jack Benson, Mack Frank Readick and Fred K. Lanham. Our plan is to give complete productions of royalty plays, at fifteen, twenty-five and thirty-five cents. Mr. Horne's daughter is spending a two weeks' Christmas vacation with the company. She returns to college New Year's Day. After a few more weeks on the road the company goes in permanent stock for the remainder of the season. The big show, Horne's Stock Co., under canvas, opens next season next May in Cleveland, O. The summer show is the largest theatrical dramatic company in the world, and when the band plays under the white top next season the Pavilion Theatre will be bigger, better and grander than ever."

FRANK K. LANHAM writes: "The business of the Gladys Klark Co. throughout Massachusetts, while not S. R. O., has been very good, even in the face of the holiday season. At Chelsea and Milford business was excellent, especially the latter (Milford). The Manager Mahoney made a very pleasant and profitable. "Santa Claus" was very much in evidence with this attraction, especially to the star, Miss Klark, she being the recipient of a magnificent diamond clasp, necklace and brooch, and was remembered by the entire company by Christmas gifts. The necklace was the gift of her husband and manager, J. E. Balfour. Little Valmon Balfour had his annual Christmas tree, and Santa's generosity to the little club was never more in evidence. Presents were exchanged by all members of the company. "Your scribe," the seven-day-ahead fellow, was kindly remembered by the various members."

"THE DOUGHERTY STOCK COMPANY write: "We are now on our sixty-fifth week without closing. During this long season we have lost only one night, which was at Morris, Minn., and caused by a fire in a livery stable across from the theatre. We are playing the H. L. Walker circuit, and are both satisfied with the business and the treatment we have received at his hands, as well as the local managers. We haven't hit any of the bad ones yet, or if we did they were good for us, as we did not lose a cent. This company has been the same for several months, with the result that the performances are running smoothly. We have all been taking turns at fighting the grip, but are still on our feet. Hattie Dougherty is receiving a long visit from her father and mother, and as the colonel is one of the finest violinists in the West, we have an orchestra which has proven one of the hits of the show. As is usual with this company, we spent a most pleasant Christmas, had our usual fine banquet, and each member received many beautiful presents. We miss some copies of your paper out here, but read all the more hungrily when the next issue arrives."

NOTES FROM THE GLADYS GEORGE STOCK CO.—We are entering upon a new and better existence at this period of the birth of a new year. Business at Kokomo, Ind., where we played the week of Dec. 26, was very good. We are putting new plays in rehearsal and

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rearranging our route. On account of ill-health of the late Mrs. Travis, heavy woman of the company, was forced to retire from the cast. Anna Pearl Cogswell severed her connection with the Hyde Theatre party to come on to take her place. No loss in strength is sustained by reason of the change, as the new member is fully as effective as the old.

HORACE V. NOBLE, after sixteen successful weeks as leading man and stage director of the Weber Stock Co. at the Weber Theatre, Chicago, has resigned, and will take a much needed rest at his home in Bellevue, Ky. Mrs. Noble (Teresa Lorraine), who was leading woman with the same company, will also retire from the cast and prepare for their forthcoming summer circuit of parks now under consideration.

JULIAN BOCHER, LA REMONDE and IRVING CRAMER have joined the Arline-Benton Players at Indianapolis.

The following list supplied by Bureau of Wolford:

Boston, Mass., Castle Square.—"Jack and the Beanstalk" 27.

BROOKLYN, N. Y., Payton's.—"The Banker's Daughter" 27.

BROOKLYN, N. Y., Lyceum.—"King of the Oyster Bay" 27.

BROOKLYN, N. Y., Crescent.—"Our New Minister" 27.

BROOKLYN, N. Y., Gotham.—"Cameo Kirtle" 27.

BROOKLYN, N. Y., Court.—"The White Captive" 27.

BITE, Mont. Favory.—"Rubbish" 27.

BALTIMORE, Md., Savoy.—"The Christian" 27.

CHICAGO, Ill., Bijou.—"Monte Cristo" 27.

CHICAGO, Ill., Imperial.—"The Blue Mouse" 27.

CINCINNATI, O., Olympic.—"The Lottery Man" 27.

DES MOINES, Ia., Princess.—"Shore Acres" 27.

ETTERA, Kan., Margaretta.—"Girls" 27.

HONOLULU, N. J., Gayety.—"The Eternal City" 27.

INDIANAPOLIS, Ind., Majestic.—"Little Johnny Jones" 27.

JURSEY CITY, N. J., Orpheum.—"In the Bishop's Carriage" 27.

KANSAS CITY, Mo., Auditorium.—"College Life" 27.

LOS ANGELES, Cal., Burbank.—"Quincy Adams Sawyer" 27.

LANCASTER, Pa., Family.—"Charles's Aunt" 27.

LINCOLN, Neb., Lyric.—"The Love Route" 27.

LYNN, Mass., Lynn.—"The Squaw Man" 27.

MINNEAPOLIS, Minn., Lyric.—"Mothers" 27.

MILWAUKEE, Wis., Columbia.—"Slaves of Russia" 27.

MUSKOGEE, Mich., Grand O. H.—"Mothers" 27.

NEW YORK CITY, Academy.—"Children of the Ghetto" 27.

NEW YORK CITY, Tremont.—"Another Man's Wife" 27.

NORWICH, Conn., Poli's.—"Woman Against Woman" 27.

OAKLAND, Cal., Liberty.—"The Blue Mouse" 27.

OMAHA, Neb., Boyd's.—"Cinderella" 27.

OKLAHOMA CITY, Metropolitan.—"Out of the Fog" 27.

PHILADELPHIA, Pa., Chestnut St.—"Salvation Nell" 27.

PAWTUCKET, R. I., Bijou.—"Card King of Hearts" 27.

PORTLAND, Me., Keith's.—"Tom Moore" 27.

PORTLAND, Ore., Baker's.—"Girls" 27.

PITTSBURGH, Pa., Duquesne.—"Salome Jane" 27.

PROVIDENCE, R. I., Imperial.—"Girl I Left Behind Me" 27.

PATTERSON, N. J., Opera House.—"The College Widow" 27.

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Montreal, Can.—His Majesty's (H. Q. Brooks, mgr.) May Robson, in "The Rejuvenation of Aunt Mary," Jan. 27.

PRINCETON, N. J., Judge, mgr.—Grace George, in "Sauce for the Goose," 27. Marie Dresser, in "Tillie's Nightmare," 27.

CHICAGO, Ill., Geo. J. Schlichter, mgr.—Business good. Bill for week 27: Schlichter's Manikins, Nellie V. Nichols, Namba Japs, J. Francis Dooley and Corinne Sales, Hayland and Thornton, Field Brothers, Valerie Berjere, and Laylo and Benjamin.

FRANCIS, (J. O. Hooley, mgr.)—Vaudeville and moving pictures. Business good. Bill for week 27: Adams Bros., Plottis, Fuff and Dare, Errac, Goodall and Craig, and Kissel's Manikins.

ROYAL (Oliver McElroy, mgr.)—The Passing Parade 27. Miss New York Jr. 27.

NATIONAL (Geo. Gavran, mgr.)—The permanent French stock company, in "La Grande Mercurie" 27.

St. John, Can.—Opera House (A. O. Skinner, mgr.) The W. S. Hardin Co. opened a two weeks' engagement 26. The company will present "The Convict's Daughter," "Hello, Bill," and "A Mad Love" during the balance of their engagement. Edward Terry Jan. 9-12.

NOTES.—At the Gem, Unique and Star, songs and moving pictures. At the Nickel: Emory White, in songs; Page and Moroney, musical act, and moving pictures. At the Lyric: The Three Dancing Mitchell's, 26-28, and moving pictures. All houses played to capacity. Edward Terry opened his Canadian tour at the Academy of Music, Halifax, N. S., 26, to capacity business. Mr. Terry and company landed at Halifax, from England, 26.

Quebec, Can.—Auditorium (J. H. Alog, mgr.) The Montreal Grand Opera Co. played to a very successful engagement for week ending Dec. 31. Audiences were well pleased.

NATIONAL (M. Bourque, mgr.)—The permanent stock company, in "L'Abbe Constantine" were well received.

OLYMPIA, STAR and ROYAL PALACE showed pictures to big houses.

NOTE.—Tara Hall (formerly the Nickel) was destroyed by fire early Christmas morning. The building and contents are a complete loss. Origin of the fire is unknown.

Full River, Mass.—Academy of Music (Geo. S. Wiley, mgr.) "Mother and Son" Dec. 31, Sidney Dyer, in "Billy," Jan. 5.

Savoy (Julius Cahn, mgr.)—Week of 2: The Four Bards, Bo-Gar Sisters, Mareselles, John Gordon and company, Johnny Johnston, Armstrong and Clark, Harmony's Country Life, and pictures. Business is excellent.

Hyatt (L. M. Bonn, mgr.)—Vaudeville and motion pictures, to good business.

Premier (L. M. Bonn, mgr.)—Vaudeville and motion pictures.

Nickelodeon (Walter Bigelow, mgr.)—Vaudeville and motion pictures.

Lowell, Mass.—Mark Square (James Carroll, mgr.) Bill Jan. 2 and week: Lillyn Gully, May Monahan, Bombay Deerfoot, Zantia Hawley and company, Knickerbocker Four, and pictures.

Colonial (J. Marcus, mgr.)—Bill week 2: Pearl Tanguay, "Read Widow Brown" company, and pictures.

Academy of Music (Tom White, mgr.)—Bill 24: Mills and Mills, Jack Symonds and Wm. Hackett and company. For 57: May Evans, Ten Brooke and Henry, Geo. Magel and company, and kinetoscope.

Holyoke, Mass.—Holyoke (R. J. McDonald, mgr.) business for Christmas week at this house broke all past records this year. The bill Jan. 24: Jordan and Colbin, J. Francis O'Reilly, the Four Casting Dorecans, and moving pictures. Bill 57: Jim Robinson, Morse and Frey, Blanche Holt and company, and moving pictures.

Exeter, N. H., Murray, mgr.)—Full capacity all Christmas week. For the week of 2, "The Christian" will be presented.

Milford, Mass.—Music Hall (J. Mahoney, mgr.) F. D. Ray, Sadie Rodgers, Davis, the neocancerer; Kincaid, Ella Somersett, and the Gladys Clark Dramatic Co. in repertory, to good business.

NOTE.—The Gladys Clark Co. is a revelation for a repertory company, the entire cast being exceptionally strong, and list of plays all good.

Taunton, Mass.—Theatre (Frank L. Le Due, mgr.) The Yale Stock Co. comes Jan. 24, "The Tax Maker" 27.

NOTES.—The Casino and Columbia, moving picture houses, are doing well. Rumor has it that old Music Hall will soon open as a moving picture house.

Washington, D. C.—Academy of Music (J. W. Lyons, mgr.) "Through Death Valley" week of Jan. 2 "Triple Creek" next.

Belasco (L. Stoddard Taylor, mgr.)—"The City," by Clyde Fitch, with Tully Marshall, week of 2. May Irwin, in "Getting a Polish" week of 9.

Cosmos (A. Brylawski, mgr.)—Week of 2: Margie's manikins, Don Faylo, Downey and Ashton, Victor Faust, Superba, Cincio Trio, Fred Cole, Kennedy and Malone, Rose Dupree, Heeling and Heeling, Has Kildan.

Gaiety (George Peck, mgr.)—The Follies of New York and Paris week of 2, Irwin's Big Show week of 9.

Casino (A. C. Mayer, mgr.)—Week of 2: The Royal Venetian Band, Belle Simpson, Neery and Miller, Ostrado, King and Stange, Parla Green.

CHASE'S (Miss H. Wianfield De Witt, mgr.)—Week of 2: Eva Taylor and company,

CAMELLIA OIL CO. WANTS Sketch Teams, both do Singers and Dancers. Piano Player Others write. DR. M. N. LAVERE, OSCO, ILL.

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CONTRACT (Fred G. Berger, mgr.)—Ruth St. Deuls and the Balaibar Orchestra week of 2. "The Spendthrift" week of 9.

NATIONAL (W. H. Rapley, mgr.)—"Smith," with John Drew, week of 2. Montgomery and Stone, in "The Old Town," week of 9.

AVENUE GRAND (George S. Leonard, mgr.)—Bill 24: Leroy and Paul, Rose Kestner and Phloke, Walton and Vician, Three Davis Brothers, Tweedy and Roberts, Seymour and Deppes. Bill 57: Jeff and Malvern Healey, Wilkes and Wilkes, James O'Brien, Miller and Atwood, Gates and Blake, Lamont and Milham.

HOWARD (Fred W. Falkner, mgr.)—L. Lombrie Hill's company of colored talent gave the musical comedy, "Blackville Corporation," in satisfactory manner and pleased. Barton & Wiswell Co. presents Down in Dixie Minstrels, featuring John Rucker, week of 2. "Apache Kid" week of 9.

NEW LYCEUM (Eugene Korman, mgr.)—The Brigadiers week of 2, Dreamlands week of 9.

MAJESTIC (Frank R. Weston, mgr.)—Commencing Monday, 2, a change of policy will be adopted. Hereafter only two performances daily will be given—matinees at 2.15, evenings at 8.15—with six high class vaudeville acts and new pictures. Clay Shannon and company, Barnum's Miniature Circus, Johnson, Marcelle and Mike, the Musical Pierrots, Bartlett and Boonau, Frank Larkin, and new pictures, week of 2.

Hot Springs, Ark.—Auditorium (Joe Butterfield, mgr.)—"The White Sister" Jan. 3, "Three Naves of the Mother," and "The Duke."

PRINCETON (Frank Head, mgr.)—Bookings week 2: Orlotta and Taylor, Joe Golden, Paulinetti and Pique, Mrs. Peter Mahr and Cupid, the Hippulian artist; Moyston Kelly and company, with latest motion pictures, "The Girl in the Tax" will hold the boards 1.

LYRIC (Harry Hale, mgr.)—Business at this house continues large. Week 26: First half—Flora Clare, Hedge and Dotty Holmes, Last half—Howard Martty, Cowles Family, with latest motion pictures.

SCENIC, ORPHEUM and LYCEUM, picture houses, are all doing well.

NOTE.—The Duncan Hypnotic Co. has done good business at the old Grand Opera House during the past week.

Wichita, Kan.—Crawford (E. L. Martling, mgr.) Aborn English Grand Opera Co. opened for two nights Dec. 26, "Blanche Walsh" and "The Duke."

AUDITORIUM (J. A. Wolfe, mgr.)—Wolfe Stock Co. presented "Caught in the Rain" week of 26. Mme. Sembrich comes 11.

PRINCETON (L. M. Miller, mgr.)—The bill for week of 26 is: Mayne Remington and her "Pick," Hugh Bancy, Darwin Carr company, Morette Sisters, Kelt and De Mont, and moving pictures.

ORPHEUM (C. Casey, mgr.)—Copeland Bros. Co. presented "The Duke and the Duke" week of 26, to good business.

Norfolk, Va.—Academy of Music (Otto Wolff, mgr.)—"Madame Sherry" comes Jan. 24, Robert Hilliard, in "A Fool There Was," 6, 7.

COLONIAL (S. W. Donalds, mgr.)—Acts billed for week of 2 are: Eight Gelshe Girls, Whipple and company, Morris and the Sherwood Sisters, James H. Cullen, and the Juggling Burkes.

GRANBY (Otto Wells, mgr.)—George Sidney, in a new version of "The Joy Rider," will hold the boards at this house week Jan. 2.

Waterbury, Conn.—Poli's (Harry Parsons, mgr.) Imperial moving pictures Jan. 1, Sheehan Grand Opera Co. 2, Mme. Bernhardt, in "Camille," 4, "The Yankee Girl" 5, Douglas Fairbanks, in "The Cub," 9.

JACOBS (Vivian Whitaker, mgr.)—Week of 2: Stuart Barnes, Nellie Brewster and the Amsterdam Quartette, Emerson and Baldwin, Montgomery and Healy Sisters, Wm. Robinson, Bernard Daly, Jacquescope.

GARDEN (J. G. Fee, mgr.)—Bill 24: Davis and Walker, Lane and Hamilton, and C. W. Littlefield. For 57: Harado, Lafaye and Touhey, Mr. and Mrs. F. S. Thomas, latest films. Business good.

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OUT OF TOWN NEWS

Court, mgr.) Aborn Opera Co. week of Jan. 2-8.

EDITORIAL (George A. Collins, mgr.)—
Week Jan. 2, "Havana."

TABOR GRAND (Peter McConrt, mgr.)—
"The Home Homestead" week of 1-7.

OPHELIA (C. A. Carson, mgr.)—Splendid business holiday week. "The Girls of the Imperial Russian Dancers, Mlle. Camille Orie, Frank Morrell, Galett's Simlan Circus, Mignonneette Cink, Marie and Billy Hart, Guy and Enrico, Mlle. Camille Orie."

BAKER (Allen Curtis, mgr.)—"The Cowboy Girl" week 31-7. This house, which is owned by John Cort, has been running moving pictures, but ordered 24 with comic opera stock.

MAJESTIC (J. Rush Bronson, mgr.)—Capacitly business holiday week. Bill week 31 Staley and Birbeck, Harry Van Fossen, Scott and Carl, Carl and Carl, John Dillon, John Higgins, and MajesticScope.

PANTAGES' (William A. Weston, mgr.)—Excellent business week 24. Bill week 31 Gilmore, Kinky and Gilmore, Dare Brothers, and Gilmore.

Buffalo, N. Y.—Star (P. C. Cornell, mgr.)
"The Round-Up" Jan. 2-7. May Robson.

LYRIC (J. Laughlin, mgr.)—"The Nine and Nine" 2-7. "In the Bishop's Carriage" follows.

LAFAYETTE (C. M. Bagg, mgr.)—Kentuck

PLAZA.—This new house has been opened as a picture and vaudeville caterer for the

Utica, N. Y.—Majestic (J. O. Brook

(mgr.) "The Girl and the Drummer" Jan.
: "Sweet Sixteen" 3, Ellen Terry 4, Sothe-
: and Marlowe 5, Gadsdki 6, Margaret Anglin
: SHUBERT (W. D. Fitzgerald, mgr.)—La-
week was a record breaker. This week: "A
: Photo Shop," Davis and McCauley, Wrig-
: and Deltrich, the Darrows, Jas. R. Water-
: Vittorio and Georgetown, Anderson and Golin-
: This theatre was very handsomely trimmed
: for the holidays.

houses were the rule last week. Theo. "The Balloon Girl," and

NOTE.—Manager Fitzgerald, of the Shubert, was presented with a gold watch and pendant by the attaches Christmas Eve and in return each employee received a memento. Manager Fitzgerald has proved himself a very popular manager, and the Shubert is indebted to the management.

Albany, N. Y.—Harmanus Bleecker II

(J. Gilbert Gordon, mgr.) E. H. Sothern & Julia Marlowe Jan. 2, 3, Holbrook Plin & Co. 5, Forbes Robertson, in "The Passing of the Third Floor Back" Jan. 3; Russian dancers 5, 6; J. H. Rhodes, mgr.—Queens Bohemia 2-4, G. Masqueraders 5-7, Gold Crowd 9-11, Big Banner Show 12-14.

GAIETY (Oliver H. Stacy, mgr.)—Miners Americans for week 2-7.

PHOTOGRAPH (Howard Graham, mgr.)—Lancrows were entertained all the week with high class raffleville and moving pictures 5-7; Music 8-10, Dancers 11—Yauville and moving pictures amused Lancrows during holiday week.

SYNOPSIS. N. Y.—Wieting Opera House (Francis P. Martin, mgr.) Marie Dressler, "Tillie's Nightmare," Jan. 2, 3; Pavlova & Mordeklin, Russian dancers, 16; Walter Dorsch and his N. Y. Symphony Orchestra

ro; "Queen of the Highway" 2-4, "My Ariz
Girl" 5-7.

Trof. N. Y.—Rand's (H. F. Thorne, mgr.) Jan. 25. Mother, Margaret Ann, in "Grand Signior"; 6; Blanche Kirk (The Tankie Girl), 12.

LYCEUM (P. F. Clancy, mgr.)—Week 2, "The Light That Failed." P. F. Clancy has succeeded H. R. Jacobs as manager. Ernest Stanley and company will continue repertory.

MUSIC HALL—Ellen Terry 3.

PIERCE'S (Gus Graves, mgr.)—Moultures and vaudeville.

Binghamton, N. Y.—Stone Opera H. (Fred Gillen, mgr.) Grace Van Studd Jan. 1. "Paid in Full." "When Sweetest 4. Hoxt Musical Comedy Co. 5-7.

Geneva, N. Y.—Smith Opera House

Hartford, Conn.—Parsons' (H. C. sons, mgr.) "Katie Did" Jan. 2-4, 1901.

la.; Dockstader's Minstrels 10, the Russian
and 11, Edmund Bruce in "The S

2: Seebert and Strauss. Thea Lightner, Court and Fisher, Golden and Hughes and Chagnon.

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"Arrival of Kitty" (Doherty Collins & Co., mgrs.)—Middlebury, Vt., 4. St. Albans 5. Keosauqua, N. Y., 6. Plattsville 7.
Arizona (C. H. Williams, mgr.)—Ottumwa, Ia., 4. Fort Madison 5. Hannibal, Mo., 6. Moberly 7. Sedalia 8. Booneville 9. Alton, Ill., 10. Paducah, Ky., 11. Cairo, Ill., 12. Jackson, Miss., 13. Little Rock, Ark., 14.
"At the Old Cross Roads"—Arthur C. Alton's—Worcester, Mass., 2-7. Boston 9-14.
"Across the Great Divide" (Geo. W. Lyon, mgr.)—Fresno, Cal., 2. Home Terrace 6. Desloge 7. Fredericktown 11. Charleston 12.
"An Aristocratic Tramp"—Angier Bros.—Oswego, N. Y., 4.
"Annie Laurie" (Fred G. Parker, mgr.)—Gault, Ont., Can., 4. Berlin 5. Lindsey 6. Owen Sound 7. Orillia 8. Lindsay 9. Port Hope 11. Belleville 12. Napawa 13. Kingston 14.
"At the Hills" (Alex. Starr, mgr.)—Manchester, O., 7.
"All For Her" (Hillard Wight, mgr.)—Perham, Minn., 5. Wadena 9. Hennepin 10. Parkers Prairie 11. Glenwood 12. Morris 13. Herman 14.
"At Cripple Creek" (Washington, D. C., 9-14).
Bernhardt, Sarah (Wm. F. Conner, mgr.)—Hartford, Conn., 4. Springfield, Mass., 9. Boston 9-21.
Blanche Bates—David Belasco's—N. Y. City 2, Indefinite.
Barnum, Ethel—Chas. Frohman's—N. Y. City 2, Indefinite.
Billie Burke—Chas. Frohman's—N. Y. City 2, Indefinite.
Blen, Helene—Wm. A. Brady's—Albany, N. Y., 5.
Bernard, Sam—The Shuberts—Brooklyn, N. Y., 2-7. N. Y. City 9-14.
Bryce, Edmund—Henry B. Harris—Boston, Mass., 2-7. Springfield 9-11. Hartford, Conn., 13-14.
Blues, Harry Clay (Henry Pierson, mgr.)—Columbus, O., 2-4. Dayton 5-7. Chicago, Ill., 8-14.
Bailey and Austin—The Shuberts—Milwaukee, Wis., 8-14.
Brown, Kirk (J. T. Macneely, mgr.)—Erie, Pa., 2-7.
Buckley, Louise, Stock (Harry Hamilton, mgr.)—Doi Mead, Cal., 2-4.
Burton Stock (Louise, mgr.)—2. Indefinite.
Boyer, Nancy, Stock—Williamsport, Pa., 9-14.
Burgess Stock—Taylor & Disney's—Clayton, Ill., 2-4. Versailles 5-7. Buick 9-11. Chapin 12-14.
Burrows, Leslie (Warren Burrows, mgr.)—Mobile, Ala., 2. Indefinite.
"Bolshevik Girl" (Milton & Sargent Aborn, mgr.)—Milwaukee, Wis., 2-7. St. Paul, Minn., 8-14.
"Blue Bird"—The Shuberts—N. Y. City 2, Indefinite.
"Bright Eyes"—Jos. M. Gaites—Minneapolis, Minn., 2-7. St. Paul 8-14.
"Blue Bird"—Wm. A. Brady's—Lol.—N. Y. City 2, Indefinite.
"Billy"—Sidney Drew's—Augusta, Me., 4. Haverhill, Mass., 6. Lawrence 6. Newport, R. I., 7. Fairbury 7. Windsor, N. C., 9. Statesville 10. Charlotte 11. Concord 12. Salisbury 13. Greensboro 14.
"Blue Moon"—Western McAlister, Okla., 7.
"Blue Bird"—F. R. Hoadley, mgr.—Des Moines, Ia., 12-14.
Crane, Wm. H.—Chas. Frohman's—Chicago, Ill., 2. Indefinite.
Cullum, William—Lew Fields's—N. Y. City 2, Indefinite.
Carter, Mrs. Leslie—John Galt's—N. Y. City 2-7. Brooklyn 9-14.
Crosman, Herbert (Margie Campbell, mgr.)—Wheeling, W. Va., 4. Dayton, O., 5. Springfield 6.
Cahill, Marie—D. V. Arthur's—N. Y. City 2-7. Mead, Me., 9-28.
Cameron, Grace—Kerr Amuse. Co.'s (C. H. Kerr, mgr.)—Seattle, Wash., 2-7. Everett 3. Victoria, B. C., Can., 5. Vancouver 10, 11. Westminster 12. Bellingham, Wash., 13. Olympia 14.
Cameron, David—Kerr Amuse. Co.'s (C. H. Kerr, mgr.)—Merrill, Wis., 4. Wausau 5. Black River Falls 6. La Crosse 7.
Carls, Richard—Fraser & Lederer's—Cincinnati, O., 2-7. Richmond, Ind., 9. Lexington, Ky., 10. Charleston, W. Va., 11. Lynchburg, Va., 12. Richmond 13, 14.
Chamney, Charles (Fred Chamney, mgr.)—Olean, N. Y., 2-7. Dunkirk 9-14.
Culhane's Comedians, No. 1 (Will E. Culhane, mgr.)—Columbus, Ind., 2-7.
Culhane's Comedians, No. 2 (Macklyn Allen, mgr.)—Fort Huron, Mich., 2-7.
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Cutter Stock (Allen O. White, mgr.)—Anderson, S. C., 2-7.
"Concert, The"—David Belasco's—N. Y. City 2, Indefinite.
"Comet, The"—Henry B. Harris—Brooklyn, N. Y., 7.
"Comet, The"—Henry B. Harris—St. Louis, Mo., 2-7.
"Chocolate Soldier"—F. C. Whitney's—Chicago, Ill., 2-7.
"Chocolate Soldier"—F. C. Whitney's—Philadelphia, Pa., 2-4.
"Chocolate Soldier"—F. C. Whitney's—Vancouver, B. C., Can., 4. Bellingham, Wash., 6. Everett 7. Seattle 8-14.
"Country Boy"—Henry B. Harris—Chicago, Ill., 2. Indefinite.
"Country Boy"—Henry B. Harris—Trenton, N. J., 4. Atlantic City 5-7. Philadelphia, Pa., 9-21.
"City, The"—The Shuberts—Washington, D. C., 2-7.
"City, The"—The Shuberts—Memphis, Tenn., 8-11.
"Candy Man" (R. M. Garfield Amuse. Co., Inc., mgrs.)—Whitewater, Minn., 5. Madelia 6. St. Peter 7. Springfield 8. St. James 9. Kathlamet, Ia., 10. Spencer 11. Cherokee 12. Le Mars 13. Rock Rapids 14.
"Candy Man" (Chas. A. Sellen, mgr.)—Bedford, Ont., Can., 4. Kingston 5. Belleville 6. Peterboro 7. Stratford 10. London 11. St. Thomas 12. Brantford 13. Hamilton 14.
"Checkers, The"—Havill's—St. Paul, Minn., 2-7. Minneapolis 8-14.
"Cow and the Moon" (Chas. A. Sellen, mgr.)—Birmingham, Ala., 4. Gadsden 5. Rome, Ga., 6. Aniston, Ala., 7. Montgomery 9. Selma 10. Phenix 11. Meridian 12. Yazoo City 13. Jackson 14.
"County Sheriff"—O. E. Wee's (Chas. H. Brooke, mgr.)—Cincinnati, O., 4. Newark 5. Springfield 6-7.
"Caught in Mid Ocean"—Baltimore, Md., 2-7.
"Gone With the Wind"—Chas. Frohman's—Arenda, N. Y., 4. Seattle 5. Fort 6. Portland 7. A. N. Drew, John—Chas. Frohman's—Washington, D. C., 2-7. Philadelphia, Pa., 9-21.

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De Angeles, Jefferson—The Shuberts—Oakland, Cal., 2-5.
De Lacy, Leigh (Monte Thompson, mgr.)—Mid-dletown, Conn., 2-7. New London 9-14.
Dougherty Stock (Jas. Dougherty, mgr.)—Oakes, N. Dak., 2-4. Hecla 5. Dak., 5-7. Ipswich 9, 10. Bowdell 11. Selby 12. Melbourn 13-15.
Dixley, Frank—Monte Thompson, mgr.—2-4.
Dill, May, Musical Farce Comedy—San Francisco, Cal., 2. Indefinite.
"Dollar Princess"—Chas. Frohman's—Philadelphia, Pa., 2-11.
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"Deep Purple"—Lieber & Co.'s—Chicago, Ill., 2-7. N. Y. City 9. Indefinite.
"Daniel Boone on the Trail"—Eastern (Ben H. Howe, mgr.)—Lancaster, O., 4. Crooksville 5. Logan 6. Marysville 7. Delaware 9. Hicksville 10. Lima 11. Bellefonte 12. Richwood 13. Bowling Green 14.
"Daniel Boone on the Trail"—Western (S. A. Mitchell, mgr.)—Wagner, S. Dak., 4. Geddes 5. Platte 6. Scotland 7. Iowa 8. Ia., 9. George 11. Rock Rapids 12. Sheldon 14.
"Defender of Cameron Dam" (A. Durrell H. Tye, mgr.)—Chicago, Ill., 2-7. Cincinnati, O., 8-11.
"Defender of Cameron Dam" (B. Harrison Warner, mgr.)—Owamoa, Minn., 4. Albert Lea 5. Winnebago 6. Jackson 7. Madison, S. Dak., 9. Lake Preston 10. Tropis 11. Highmore 12. Pierre 13. Miller 14.
"Dan Cupid" (J. K. Vetter, mgr.)—Englewood, Kan., 9. Ashland 10. Coldwater 11. Protection 12. Allen 13. Cherokee 14.
Edson, Robert—Henry B. Harris—Kansas City, Mo., 2-7.
Elliot, Mayline—The Shuberts—Seattle, Wash., 2-4.
Elliot, Gertrude—Lieber & Co.'s—Cleveland, O., 2-7.
Eldridge, Julian—A. H. Woods—Indianapolis, Ind., 2-4. Columbus, O., 5, 6. Dayton 7. Cincinnati 8-14.
Earle Stock (E. A. Earle, mgr.)—Lansing, Mich., 2-7.
"East Lynne"—Boston, Mass., 2-7.
Fayed, Wm.—The Shuberts—Indianapolis, Ind., 2-4.
Fiske, Mrs.—Harrison Grey Fiske's—Louisville, Ky., 5-7.
Farnum, Dustin—Lieber & Co.'s—N. Y. City 2, Indefinite.
"Foolish Virgin"—Chas. Frohman's—N. Y. City 2, Indefinite.
"Fortune Hunter"—Cohan & Harris—Pittsburg, Pa., 2-7. Newark, N. J., 9-14.
"Fortune Hunter"—Cohan & Harris—Omaha, Neb., 2-7.
"Fourth Parade"—Lieber & Co.'s—Pittsburg, Pa., 2-7. Baltimore, Md., 9-14.
"Follies of 1910" (Florence Ziegfeld Jr., mgr.)—Brooklyn, N. Y., 2-7. Boston, Mass., 9-28.
"First Settlement"—Monte Thompson, mgr.—Quebec, N. Y., 5. Norwich 6. Cortland 7. Guilford, William—Chas. Frohman's—N. Y. City 2-21.
Gardner, George—Wm. A. Brady's—Montreal, Can., 2-7.
Geme, Adeline—Klaw & Erlanger's—Boston, Mass., 2-7.
Glover, Lulu—The Shuberts—N. Y. City 2, Indefinite.
Glaser, Vaughan—Cincinnati, O., 2-7. Grand Rapids, Mich., 8-14.
Grand Opera (M. Gatti-Casazza, mgr.)—N. Y. City 2, Indefinite.
Grand Opera (Henry Russell, mgr.)—Boston, Mass., 2. Indefinite.
Grand Opera (Andrew Dippel, mgr.)—Chicago, Ill., 2. Indefinite.
German Oude Opera—Brooklyn, N. Y., 2-7.
Grayne, Helen (N. Appel, mgr.)—Newburgh, N. Y., 2-7.
Gleason, George Stock (Geo. H. Benner, mgr.)—Lansing, Ind., 2-7. La Fayette 9-14.
"Get Rich Quick Wallford"—Cohan & Harris—N. Y. City 2. Indefinite.
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"Gambler, The" (Anthony Producing Co., mgrs.)—N. Y. City 2. Indefinite.
"Girl in the Train"—Chas. Dillingham's—Philadelphia, Pa., 2-21.
"Girl and the Drummer"—Brady & Siebert's—Scranton, Pa., 4. Auburn 5. Cortland 6. Seaton, Pa., 7.
"Gentleman from Mississippi"—Wm. A. Brady's (Geo. H. Harris, mgr.)—Tucson, Ariz., 4. Phoenix 5. San Bernardino, Cal., 6. San Diego 7. Los Angeles 8-14.
"Greatest"—Eastern (Baker & Castle, mgrs.)—Marshalltown, Ia., 1. Waterloo 2. Cedar Rapids 3. Iowa City 4. Burlington 5. Washington 6. Ottumwa 7. Fort Madison 8. Keokuk 9. Mount Pleasant 10. Davenport 11. Muscatine 12. Oskawosa 13. Kirkville, Mo., 14.
"Greatest"—Western (Baker & Castle, mgrs.)—El Reno, Okla., 1. Ardmore 2. Paris 3. Dallas, Tex., 4-7. Fort Worth 9. Waco 10. Mexia 11. Palestine 12. Marshall 13. Shreveport, La., 14.
"Greatest"—Central (Baker & Castle, mgrs.)—Barre, Vt., 2. Littleton, N. H., 3. Lancaster 4. Gorham 5. Groton 6. Sherbrooke, Can., 7. Newmarket, Vt., 8. St. Albans 9. Malone, N. Y., 11. Massena 12. Gouverneur 13. Cartouge 14.
"Girl of My Dreams"—Jos. M. Gaites—Philadelphia, Pa., 2-28.
"Gold in the East"—A. H. Woods—N. Y. City 2-7. Brooklyn, N. Y., 9-14.
"Goddess of Liberty"—Mort H. Singer—Kansas City, Mo., 2-7.
"Girl and the Ranger"—J. A. Norman's (F. E. Cat, mgr.)—Savoy, Okla., 4. Clinton 5. Arapahoe 6. Center 7. Thomas 8. Correll 10. Hobart 11. Granite 12. Mangan 13. Frederick 14.
"Girls"—The Shuberts—Austin, Tex., 7.
"Girls and the Stomach"—Guskel & McVitt's (Gies, Fletcher, mgr.)—Akron, O., 2-4. Youngstown 6. T. Bucyrus 9. Fort Wayne, Ind., 10. Anderson 11. Terre Haute 12-14.
"Girl From Rector's"—A. H. Woods—Cincinnati, O., 8-14.
Harned, Virginia (Arthur J. Aylesworth, mgr.)—Hamilton, O., 4. Louisville, Ky., 5-7. St. Louis, Mo., 8-14.
Hillard, Robert—Frederic Thompson's—Norfolk, Va., 6-7. Brooklyn, N. Y., 9-14.
Hitchcock, Raymond—Cohan & Harris—Chicago, Ill., 2. Indefinite.
Hodge, William—Lieber & Co.'s—Philadelphia, Pa., 2. Indefinite.

1911—CHAS. K. HARRIS—1911

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Words and Music by CHAS. K. HARRIS

This is one of those famous child songs that have become known the world over, and is on the order of "HELLO CENTRAL, GIVE ME HEAVEN." All ye singers know what this means to you—it means applause and success and raises your salary—good songs in this line can only be had from the pen of Chas. K. Harris. The greatest original slides this country has ever seen; now being posed under Mr. Harris' personal supervision, by Scott & Van Alton.

I NEVER KNEW TILL NOW STAR OF MY DREAMS, SHINE ON

One of those regular Chas. K. Harris ballads that never die; a worthy successor to such hits as "FOR OLD TIME SAKE," "WOULD YOU CARE," "SOMEWHERE," etc. Words and music by Chas. K. Harris. The slides are made by Scott & Van Alton, and are the best they have ever made. A great ballad without slides.

By the Famous Composers ARTHUR J. LAMS and JOHN T. HALL
This song needs no introduction, it is the hit of the season. If you haven't had it as yet don't wait but send for it at once. Orchestrations in any key. We predict that this song will live forever.

DON'T YOU MIND IT, HONEY MY OLD CHUM

By CARO ROMA

A song by this well known author needs no comment. This song can be sung in vaudeville and concerts. Slides by Scott & Van Alton. The slides have created a positive sensation in New York wherever the song has been introduced. Get this song and try it over. We predict it as one of the hits of the coming season.

By LEWIS and BENNETT
This song is a real novelty. Nothing like it has ever been published by any house in America. After you get this song you will find many things in it that will suggest a novelty for you. As we want every singer to be original, get the song and use your own brains and your own ideas, and you will have the singing song hit of the year. In fact, you don't have to have much of a voice for the song, as you can talk it if you want to. It is the most original song that will be published this year, and all you have to do is to watch the imitations that will spring up. The only thing that I can say about it is, that it speaks about a dog. NOW WATCH THE DOG SONGS.

THAT TICKLIN' RAG THE TANGUAY RAG SONG

By BLANCHE MERRILL, Composer of the Tanguay Songs

Now being played by the author, MR. MIKE BERNARD, the greatest ragtime player in America, in his act with Willie Weston. It is a great number for dumb acts, and is a real rag. Be sure and get it. Orchestrations sent on application, free.

Now being sung by Miss Eva Tanguay with tremendous success. Miss Tanguay has placed no restrictions upon this song; anybody is at liberty to use it and to make the same kind of a hit with it that she does. Instrumental orchestrations for this number are ready, and will be sent free on application.

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JAMES ALDRICH LIBBEY'S big hit, MY SWEETHEART'S FAVORITE WALTZ

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FOOLISH QUESTIONS By A. BALDWIN SLOANE and WILLIAM LEE

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DON'T GIVE ME DIAMONDS By CHAS. K. HARRIS

IT'S THE SAME OLD ME, BUT NOT THE SAME OLD GIRL

By ARTHUR GILLESPIE and TERRY SHERMAN

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Reminiscences.

(From CLIPPER dated Oct. 10, 1896)

TONY PASTOR'S THEATRE.—The rush for admittance to this house of highly diverting continuous amusement on Monday, Oct. 5, early overflowed the standing room capacity in the afternoon, and at night many were turned away for lack of accommodations of any sort. Mollie Thompson, who re-appeared after a long absence abroad, again demonstrated her ability as a high class performer, and "Honey Boy" George Evans vied with her in the honors of the bill. Mr. Evans has lost none of his sweetness of voice, and was compelled to respond to numerous well deserved encores. Maud Nugent entered upon her fifth consecutive week as great a hit as ever, being obliged to sing her full repertoire of songs, with a strong demand for more. C. W. Littlefield scored his accustomed success through his clever mimicry, and Annie Sylvester trundled a wheel with an adeptness which astonished and delighted all hands. Other contributions to the satisfying bill were Faddy Murphy and Blanche Andrews, in a singing and dancing act; J. H. and Josie Bates, in a pleasing musical specialty; the Vantine Sisters, singers and dancers; Mollie Hughes, soprano; Lillian Leslie and Truly Shattuck, in songs; the Baron Duo, crayon artists, and the Cosmopolitan Trio. Devero, high wire performer, had the misfortune to fall during his act, and sustained painful but not serious injuries. The kinetikon is retained as a feature of the bill. The arrival of Manager Pastor and his road company is among the close at hand events, and a warm welcome to the many favorites the show comprises is already assured. Mollie Thompson will be retained next week, to assist in a bill which will include M. Lester and John West Williams, and Mays and Hunter.

LAURA NELSON HALL SELECTED FOR "EVERYWOMAN."

After an exhaustive search for an available actress, suited to the exacting requirements of the title role in Walter Browne's unusual play, "Everywoman," Henry W. Savage announces the selection of Laura Nelson Hall. In the title character Miss Hall will have the most difficult role she has undertaken, as the character is kaleidoscopic in its varying phases. The play, which was suggested by the famous fifteenth century morality play, "Everyman," satirizes the daily life of Everywoman in her pilgrimage in quest of love, and the chief character is designed to typify the sex as a whole, and throughout the five canticles into which its action is divided she depicts many and varied experiences, concluding with her wonderful discovery, which is the moral of the drama.

It is Mr. Savage's intention to produce "Everywoman" early in February. There are thirty-odd characters in the play, and in one scene upward of two hundred people will be employed. Rehearsals will begin immediately after the new year.

HARRY K. THAW FREED FROM MANY DEBTS.

A wire from Pittsburgh, Pa., under date of Dec. 29, states that Harry Kendall Thaw was discharged in bankruptcy proceedings by Judge Charles P. Orr, in the United States District Court there on that date. Attorneys declared that Thaw's creditors will receive at least 20 per cent of their claims.

The order carries with it Thaw's discharge from all debts and claims which are made provable against his estate and which existed on Aug. 7, 1908, the date of the filing of the petition in bankruptcy.

This discharge in bankruptcy affords relief to Evelyn Nesbitt Thaw as well.

An After-the-Show Supper

The congenial comfort of your favorite cafe, the companion preferred above all others—but still you will lack that sense of final, utter satisfaction, unless you have

FATIMA TURKISH BLEND CIGARETTES

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Another Grey Bonnet Song—just as good if not better.

By the same writer of the music and a new lyric writer, with new ideas, new thoughts, with the proper sort of melody

A delightful story, well written

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By the world famous "Hiawatha" composer, and Earle C. Jones, the writer of many of our new popular songs. A melody equal to our famous "Light of Silvery Moon" song. A splendid set of words. Just the kind of a light serenade song that pleases the popular fancy. Put it in your act now while it's new

"THE VALE OF DREAMS"

By SCHMID and BAER

These writers gave us that wonderful song, "Garden of Roses." Everybody knows what the world thought of that. Well, to begin with, we think everything of "THE VALE OF DREAMS," and not until we had this one did we believe that "The Garden of Roses" could be duplicated, but Schmid and Baer have accomplished this feat, and it's a Corker. Just as beautiful as it could be written

Our Great Big Sweeping Hit is "WINTER." One of the best songs ever written. By Albert Gumble and Al. Byran

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Fast asleep by a little brown hand
Mama hugs him up tight, papa whispers good night,
Little sailor boy sail into sweet slumber land.

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All aboard for Blanket Bay,
Won't come back till the break of day;
Roll him round in his little white sheet
Till you can't see his little bare feet.
Then you tuck him up in his trundle bed,
Ship ahoy! Little sleepy head,
Bless mama, bless papa, and sail away,
All aboard for Blanket Bay.

SECOND VERSE

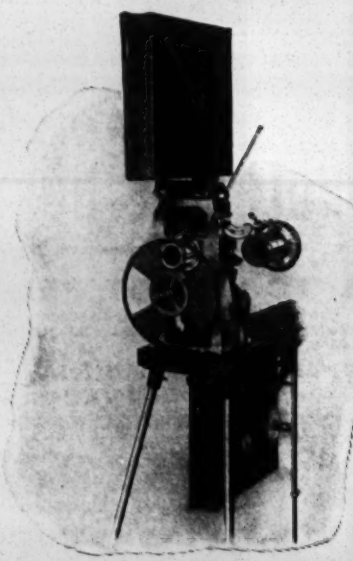
There was one night the ship took a wonderful trip,
And the captain came home next day—
With his little voice hushed, and his little face flushed,
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